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Tabia Hawthorne
Musician/Youth Public Representative
National Black Coalition of Canada (NBCC)

AND YOU ARE...?

What do you do at the NBCC?

For the middlemen between generations, youth have a lot that they can show the elders: a wealth of knowledge. Also I'm working on setting up a MySpace site for the NBCC. We're working on getting everyone on the same page and trying to get the NBCC Y2K friendly.

February is Black History Month. What does that mean to you and the NBCC?

It means a lot. It's acknowledgment of my identity and my history... it's a fundamental sense of identity, acknowledgment of the past and a celebration of the future.

It's also easy to feel like a minority sometimes. It's not New York here, so there are

no little cities. It's a time where it's important to go out and promote multiculturalism and to promote people's cultures and histories that are all very interesting.

You're a musician too. What do you play?

I play the bass guitar and the drums, for about 9 years. When I was young I started going to music school, I think my inspiration was Prince or something. Finally, my dad gave in and he bought me a set of drums. I think I was 12. I want to play hardcore rock 'n' roll. The bass I played for almost 10 years. I went to the Zion School of Music in a storage space facility. One of my first drum teachers was Tilo Paiz; he had played with greats like Santana and

was one of my first teachers.

Do you have a favourite song at the moment?

Basically any song by Belle & Sebastian or The Slits. When you listen to the music, it's very good therapy on how it all comes together, with the sound and the lyrics. Also anything by Nina Simone, she was so skilled and lived her music too. I admire musicians that live through their pain—Elliott Smith, Nina Simone, Cat Power. I like that they're not perfect cookie-cutter of functional musicians.

JEFFREY GREENIAUS



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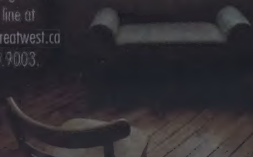
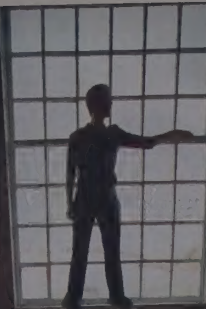


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JEFFREY CERNIAUS

THURSDAY, FEB 10 Hilary Stanton of Edmonton Vocal Minority (a LesBiTransGay choir group) sings at *Carnivall* at the Hellenic Hall.

WIDE LOAD

COUNCILLOR ED GIBBONS IS STUBBORNLY OPPOSING A "road diet" that would see part of 112th Ave narrowed from four lanes to two.

The plan was devised in 2005 with the help of American "roadability guru" Dan Burden—a smart man with a silly job title—during a neighbourhood design panel held to discuss ways of improving, what else, walkability.

Now, concerns are being raised that 112th Ave is a "major" commuter street, and narrowing it could cause traffic problems (although a trial lane closure in September was conducted with no problem).

On 112th Ave, between Wayne Gretzky Dr and 50th St, the area is supposed to be narrowed, should be a pleasant little neighbourhood street. It's only as wide as it is to accommodate our city's insatiable auto addiction. Trim that sucker down and throw in some big sidewalks.

Overall, fat roads lead to fat people.

WHILE WE'RE TALKING

ROADS...

WHEN HARPER SURE DOES LIKE TO HANG OUT IN THE MIDDLE of the road, or to look like he is. Sadly for him, it looks like he's about to get creamed from both directions.

Last Monday Parliament passed a non-binding Liberal motion calling on the feds to stick to Kyoto targets. But Harper won't show up for the vote. Now that the political scene has gone so green, maybe the guy's a little scared to swing too far in one way or the other?

Other Kyoto news: Premier Ed Stelmach said last week,

"You want to reduce [greenhouse gases] back to 1990 levels? How do you do it without destroying the economy?"

Maybe we should be asking, "You want to grow the economy? How do you do it without destroying the environment?"

The next day, Environment Minister John Baird responded to Liberal Environment Critic David McGuinty's suggestion that we begin charging a carbon tax on polluters. "We don't sit around the cabinet table dreaming up ways to increase taxes," Baird said.

Good for you. But perhaps the Tories should consider that evaluating the best interests of taxpayers and industry strictly in terms of the bottom line may no longer be the best arbiter for political decision-makers—especially if we want to keep Greater Vancouver above sea level.

NON-ELECTION ELECTION ADS

YOU'VE NOTICED, NO DOUBT, THAT THE FEDERAL TORIES HAVE taken the unusual step of buying lotsa ads attacking Liberal leader Stéphane Dion, despite the fact that no election has been called. Perhaps when you're running the "we change our minds on global warming; we'll fix it later" play, the best defense is a good offense.

But what about those ads from the Canadian Renewable Fuels Association? The ones that feature a "reporter" asking people whether they know about Prime Minister Harper's campaign promise to shoot for a 5 per cent renewable fuels target.

The CRFA—which includes, amongst its members, international megacorp Archer Daniels Midland and Monsanto—is certainly welcome to try to convince Canadians that biofuels can help protect the environment. (Whether they can do so cost effectively and rationally is another question—if you burn your food, what are you gonna eat?)

But the ads, which feature clips of Harper and once-and-future Tory candidate Peter Kent, prompt another question: When is an ad an ad, and when is it a backhanded contribution to a political party?

ETS PRONGERED

TWO KEY MEN IN THE CITY'S ADMINISTRATION HAVE recently resigned. Edmonton transportation general manager Rick Ducharme and planning general manager Larry Benowski will both be gone by summer.

The departure of Ducharme is a disappointment. The 58-year-old engineer was known for his run-ins with municipal politicians and a dry, no-nonsense practicality. Now, citing family issues, he is leaving Edmonton after only four months. There were no rumblings of trouble before the announcement, and his bluntness was considered refreshing by some councillors.

It's a missed opportunity all around. ETS is again headless, and it'll be at least a year before Ducharme's replacement has any kind of authority and knowledge on our transportation issues.

Was it something we said?



URGE THE HARPER GOVERNMENT TO DO THE RIGHT THING."

- Al Gore, last Monday, encouraging Canadians to honour the Kyoto accord, and refuting notions that he supports the Conservative Party's climate change policies.

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This is a young city, without the grand avenues and centuries old neighbourhoods of Montreal and Toronto. We do, however, have good examples of the International Modern style, such as the old Imperial Bank of Canada building on Jasper Avenue and 99th Street, now the World Trade Centre.

While Edmonton had done a questionable job of protecting its older architecture (old post office and court house, anyone?), the city's heritage department has recently begun a special project aimed at protecting modern buildings. The plan began as a reaction to the issuing of demolition permits for funky new-old buildings not covered under current heritage rules. Edmonton received \$45,000 from Alberta Historical Resources Foundation, which the city matched for a total \$90,000 for the modern heritage project.

Heritage buildings add character, aesthetic variety, and a sense of history to our city. By setting aside these buildings now, the city can look the best examples and avoid costly legal fights with developers down the road.

But property owners can—and often do—fight heritage designations, and one person's tasteful modernizing project is another's short-sighted bastardization of a non-renewable architectural resource.

MODERN HERITAGE?

The first hurdle is convincing property owners and residents that heritage is important, especially in relation to modern buildings, says heritage planner David Holdsworth. "We already went through this whole cycle of demolishing everything in the 1960s. People around at that time remember those buildings being built. They were thinking, 'Oh well, these are a dime a dozen'. Now, we lament the loss," he says. He points to the possible remodel of the old Bank of Montreal building on Jasper Avenue and 101 Street as an example of Edmonton's short-sightedness.

"If they had the patience to wait 10 or 20 years time, people will realize this is a great building. But if you just sort of jazz up the outside over the times, they are going to be getting the exact same thing in 20 years time and it'll be a perpetual cycle."

Marianne Fedori, a member of the city's Historic Resources Panel, an advisory committee that researches visible heritage buildings, welcomes the modern inventory as a chance to establish heritage values in a developer-driven market.

"We have a limited number of heritage resources and it's important for us to realize that now. If we don't value what little is left, there really going to be nothing," says Fedori.

A few modern buildings are listed as historical resources. The Hyndman house, a cubic home with a recessed front door and flat roof was built in west Glenora in 1946. The Hyndmans, the Hyndman family,

requested the historical designation. The old Imperial Bank building is also on the list.

LEGAL FIGHTS

Local architects and the review panel pushed for a historical designation on the Central Pentecostal Tabernacle Church, the pyramid-shaped building designed by Peter Hemingway. The move was blocked because the owners, GDC Investments, refused it. The land is zoned for condos, meaning in order to go through with a heritage designation, the city would have to buy the land as if the condos were built. The general manager of the planning department, Larry Benowski, has repeatedly shut down attempts to designate the funky house of worship as a heritage building.

"Being blunt about it, the one thing that I do is strongly protect individual property rights. That's what sets us apart as a democratic country—you can own property," Benowski says. Purchasing buildings is not the best use of the city's scant resources, he adds.

AGE HAS ADVANTAGES

Which makes finding owners who are willing to work with the city an even more important part of preserving the city's heritage. Some, like Gord Johnson and Raine Dowell, actually seek out heritage homes. They own the youngest building designated by the city as historically significant. The home at 81 Avenue and 135 Street was built in 1966 by architect James Wensley and feels "well loved," says Johnson. They bought the dwelling for its character and quality, as opposed to the newer, impersonal, assembly-line homes. People are often intimidated by older homes and the maintenance required, Johnson says, but the craftsmanship and good design often exceed that of contemporary homes.

The city provides funding for restorations or maintenance, with a \$700,000 budget for the entire city. Generally, only the exterior must stay in the original form. Bathrooms and kitchens can be regularly remodeled.

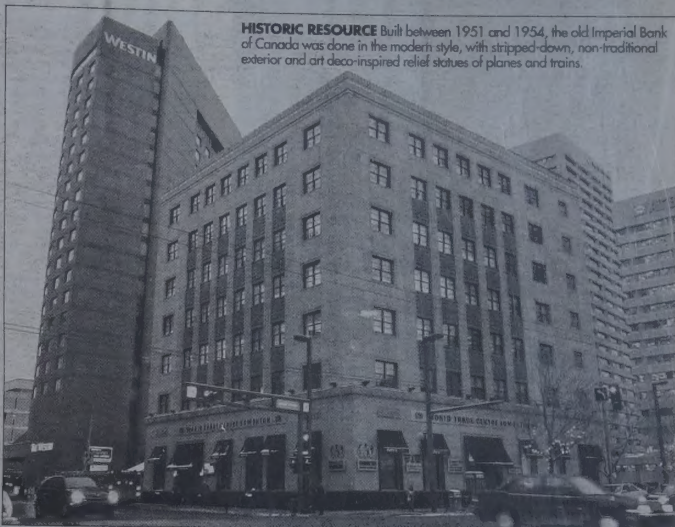
"If the owner is concerned about having to live in a museum, that's not the case," says principal heritage planner Robert Geldard.

Holdsworth urges residents to come forward with unique properties, whether they are commercial buildings or residential homes. "Good design comes out no matter what the style, so if people see something that they think is brilliant, then they should call it in."

ANGELA BRUNSCHOT

MODERN STYLE

- In vogue during the '40s and '50s
- Stripped down exteriors
- No historical references to other styles
- Recessed entrances
- Blank roofs
- Stilts
- Large amounts of glass
- Sense of "lightness"



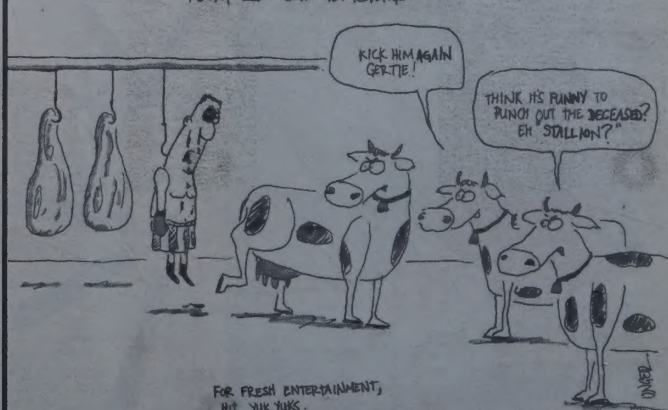
HISTORIC RESOURCE Built between 1951 and 1954, the old Imperial Bank of Canada was done in the modern style, with stripped-down, non-traditional exterior and art deco-inspired relief statues of planes and trains.



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opinion

Our self-loathing cities

Edmonton must defy "rurban" occupiers

EDMONTON IS THE MOST POLITICALLY screwed major city in Canada.

Underrepresented in Canada's Parliament and the Alberta Legislature, our voices are not taken seriously at either level. Rona Ambrose, our sole federal minister (whom we share with our small town and rural neighbours), has been demoted. At the same time, our only provincial minister, Dave Hancock, gets roasted by cabinet and caucus colleagues as a renegade for acting like a real Health minister and advocating a province-wide smoking ban.

Adding injury to injury, the most recent provincial redistribution erased an Edmonton seat, while the last federal boundary changes made five of our eight ridings mixed rural-suburban-urban entities, forcing together communities with divergent political and economic interests and further diluting the city of Edmonton's political representation.

The Conference Board of Canada

housing and even health care. Federal and provincial budget surpluses are produced in no small part by this increasing disparity between means and responsibility.

SUBSERVIENT TO SUBURBS

I agree with the Conference Board report's conclusions, but I don't see them being adopted by the province

COMMENT EXILE

or by Ottawa anytime soon, in particular under the Conservatives. The report's principal assertion, that strong, vibrant cities are good not just for their own residents but for surrounding regions and beyond, is undeniable.

However, the Alberta and federal Tories owe a disproportionate electoral debt not just to rural voters, but to the militantly conservative and

precedence after him, representing constituencies bordering but not including any part of Edmonton. Four more ministers are Calgary-region rurbanites. Edmonton itself, as mentioned, holds only one cabinet seat, while Calgary has just three. The Alberta cabinet, when in residence at our Legislature, is a rural-rurban Tory occupation government in the midst of a politically hostile big city.

The real democratic deficit in the country is the gross political underrepresentation of our major cities. Cities suffer because governments pander to disproportionately powerful and more politically unified smaller communities, which elect more MLAs and MPs than their numbers warrant.

It is a sad fact that Edmontonians, like many other big city dwellers, don't rally around urban priorities the way voters do in smaller communities. This explains why waiting down gun control and increasing agriculture bailouts are government priorities while urban health care, schools, and transportation are perpetually impoverished. The very diversity which makes cities such great places to live makes it difficult to coalesce around broader issues on which most of us agree.

STOP APOLOGIZING

There is another factor, the existence of which may just be a product of my suspicious mind, but I don't think so. There is still, in this overwhelmingly urban country, a deep reverence for mythical "rural values" and "lifestyles," a way of life supposedly based on self-reliance, family, and clean living.

We are, in contrast, often apologetic on behalf of the urban spaces where most of us live—our supposedly crime-ridden, junkie-filled, welfare-draining cities. I think that this embarrassment is part of the reason we don't pull our weight politically. Why would we insist on a fairer share of the pie when we're unworthy? We would all like to be clean-living, productive members of society, right?

It's well past time that Edmonton's political representatives at all levels made common cause in a serious way with their colleagues in other large cities. I'm not talking about a loose alliance like the current Canadian Federation of Municipalities, but a concerted effort by big city mayors, councilors, MLAs and MPs to push for the kind of political autonomy and resources we need and deserve.

This would require relentless lobbying of provincial and federal governments, and also mobilization of city voters in the same direction. I don't know what form all of this would take, but it must happen. Until the "city vote" gets taken seriously in this province and this country, we are all going to feel the pain.

ineseeverywhere@gmail.com

Leech municipalities like Sherwood Park continue to choke Edmonton and frustrate its legitimate aspirations for regional fairness.

released a report February 6 called *Mission Possible: Successful Canadian Cities* (available on their website). It calls for greater political autonomy for the biggest engines of economic growth in this country, Edmonton and Canada's other major cities. Greater autonomy means enhanced revenue-raising capabilities and a larger share of tax revenue overall.

Currently, municipal governments control only 12 per cent of tax revenues, while shouldering increasing burdens—offloaded by senior levels of government—like

miserly constituents of the "rurban" belts around the big cities, who demand lower taxes while enjoying all the benefits and services of a metropolis. This means that leech municipalities like Sherwood Park continue to choke Edmonton and frustrate its legitimate aspirations for greater regional fairness, while the only hope for salvation resides with a provincial cabinet stacked against us.

Four of 18 Alberta ministers, including Premier Stelmach and two of the three who rank highest in

RANT ACID

MILK OF HUMAN IDIOTCY

To the group of idiots at the U of A transit station Saturday, Feb 10, 8:30 am. The term "waste of skin" fits you perfectly. You're the group whose combined IQ doesn't hit the double digits. No big words in this rant. I promise to use the word "fuck" a lot. How much crack did you smoke to come up with your bright fucking idea to put a two-litre carton of milk on the fucking door closure of the transit station so that an unsuspecting transit passenger would get a fucking milk shower? Big laughs for little brains.

The Person Who Took Down the Carton

CLEAR YOUR THROAT
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Please limit your rage to 100 words or less.

A non-capital idea

Death penalty demeans all of us

MAY BE THE MOST COMMONLY used refrain from the lips of parents of the pre-school set: "Individuals are people, and we don't treat people that way." While that phrase is often used to warn behavioural missteps as breaches of etiquette, it expresses a universal rule that holds more and greater meaning as the gravity of the infraction grows, demanding the administration of increasing levels of discipline. But is there a finite point to the rule's application, a point beyond which it can no longer apply and the disciplinary remedy must break the rule itself? I have not been following the trial of Robert Pickton very closely, same as for that of Joseph Laboucan and Michael Briscoe. That's not to say I haven't been keeping tabs, but I don't read every ghoulish tab, every day. Sometimes I think maybe I ought to, but I don't. Until the verdicts come in, charges against these men are only allegations.

CRAIG ELLIOT SLO-BLOG

the one hand, and Laboucan and Briscoe on the other, is not just overwhelming in the sense that their convictions seem likely, but OVERWHELMING in the sense that, to read even one day's account of their trials is to be truly sickened and revolted.

DON'T GIVE IN

Should it be a surprise that there is a renewed interest in bringing back capital punishment? Gruesome, heinous crimes have a way of triggering such feelings, and who could blame anyone for feeling them? These cases seem to undermine the argument that capital punishment is too uncivilized a reaction for supposedly civilized societies. What was so civilized about these acts that would entitle their perpetrators to such a defence? And what civilized person would be willing to

make it on their behalf? If we were to eliminate these people and then incinerate their remains for superstition's sake, even, what would society have lost?

A queasy feeling accompanies arguing against capital punishment, when the details of the crime are so well-publicized and horrific. In the case of Nina Courtepatte's tormentors/assassins, we are talking about people who wanted to kill a person for their own entertainment, so they chose a victim at random, premeditated their crime and goaded others into participating. They beat her and sexually assaulted her, ensuring that the last moments of her life were filled to overflowing with pain, misery, and fear before crushing her skull and otherwise disgusting her. Simple math may not apply here, but if you multiply that by fifty, you've got Robert Pickton. Coops. Forget to say "allegedly".

There is a great temptation to give in to the darkest, ugliest side of human nature when confronted with individuals who have already done so. After all, what could we

possibly owe people like this? Three squares and a roof over their heads? Mercy? It's difficult to imagine that they could ever be rehabilitated or find redemption, so it's easy to resent the idea of scumbags getting to stay alive on the taxpayers' dime

WALKING AS WE'RE TALKING

Those who argue in favour of the death penalty make like it's the ultimate punishment to end someone's

sense of regret and the knowledge that no one could ever feel any amount of sympathy for their plight. Dead is dead. Killing the killer doesn't return the victim, made whole and unscathed again, to the arms of their loved ones, nor could it soften the pain and anguish their loved ones feel. So then, what else is there? Closure? For whom? Prevention? Oh, stop it.

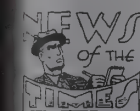
But perhaps, in circumstances like these especially, it's not what we owe the perpetrators, it's what we owe ourselves. It would be too easy to imagine them as something other than people. We could call them monsters, kill them off and be finished with them. But while they may have done monstrous things, they are not monsters. They are human beings and so we share something very basic with these individuals.

There are also, of course, profound differences. We all imagine, at times, committing dark, awful acts, but how hard is it to keep ourselves from actually doing them? Maybe it's a fine line, but most of us, most of the time, manage avoid crossing it. How? Why? Because we don't want to be like that. We want to be less not more, like the people who vie to debate our society and our world. It's not something we can accomplish by behaving like them.

There is a great temptation to give in to the darkest side of human nature when confronted with people who already have.

life. Is it? They seem to think it's a treat to spend a lifetime without freedom, consigned to the boredom and ugliness of a penitentiary, left alone with nothing but their own depraved thoughts, their mounting

TOM THE DANCING BUG PRESENTS:



Crisis In Africa!

As part of "News of the Times" constant mission to bring its readers news of the greatest import from every part of the world, we present this urgent report from the Darfur region of the Sudan.

ANGELINA, SEEN HERE IN DARFUR POINTING SOMETHING OUT, SIMILARLY WILL NOT DISCLOSE INFORMATION ABOUT ANY IMPENDING NUPTIALS, HEATING THIS MARRIAGE CRISIS TO A FULL BOIL.



AUTRESS MIA FARROW ARRIVED IN THE REGION, IN AN APPARENT ATTEMPT TO BRING THE WORLD'S ATTENTION TO "BRANGELINA'S" LACK OF WEDDING PLANS.



BUT IT WAS NO AVAILABLE. ONE CAN ONLY WONDER WHAT WOULD HAPPEN IF THE CRISIS EXPANDS TO INCLUDE THE COUPLE'S BABY PLANS.



BRAD PITT, IN THIS WAR-TORN CORNER OF THE GLOBE FOR SOME REASON OR ANOTHER, ABSOLUTELY REFUSES TO REVEAL WHETHER HE IS ANY CLOSER TO MARRYING ANGELINA JOLIE.



BRAD'S PAL GEORGE CLOONEY WAS SPOTTED IN THE AREA A WHILE AGO (IN FRONT OF A BURNT VILLAGE, DON'T ASK), AND HE REFUSED TO DISCUSS WHETHER THE COUPLE IS TYING THE KNOT ANYTIME SOON.



We in the media have done our part to inform the world.

What can concerned Americans do?

Contact the United Nations and demand action. If the U.N. wasn't set up to prevent this type of celebrity marriage crisis, what was it set up to prevent?

BY RUBEN BOLLING

ART BY: UNWEDDABLE PICTS. MUSIC: THE CRISIS 2. BOLLING. 818. WWW.TOMTHEDANCINGBUG.COM. WWW.SUDANFARFORS



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CAPTAIN COPYRIGHT BATTLES EVIL-DUPLICATION

OWING TO EDMONTON'S CERTAIN STATUS on the periphery of literary culture in Canada, we never had, and never will have, the opportunity to see *Captain Copyright* come to town. Access Canada, a licensing agency established by Canadian publishers and creators, has axed the would-be superhero of artistic proprietorship long before his gradud our province.

For those of you who had formerly evaded the controversy: *Captain Copyright* was a website set up by the agency intended for children in grades 1 through 6. It was to educate children on copyright laws in Canada, with recommendations for classroom activities. For instance, boingboing.com quotes the following from *Captain Copyright*'s now-defunct website:

"Activity 2 seeks to build respect for the copyright symbol by asking the grade one students to role play by seeking copyright permission and to sell their copyright work. Activity Three asks the students to picture a

RE:READING

JAY SMITH

world without copyright and to discuss whether their favourite book or song would still be created. Activity Six celebrates creativity by having the class create a group book with an additional page for the copyright notice. Activity Seven envisions grade one students creating their own copyright permission form."

Evidently fearing a generation of even more internet-savvy kids—y'know, like those 'twens who illegally download music without remorse, except an order of magnitude worse—Access Canada would have the little uns brainwashed from age five to respect the sanctity of intellectual property.

Nowhere in the lesson plans was there information about *Creative Commons*—www.creativecommons.org—that encour-

ages users (versus owners) of information to "share, reuse, and remix—legally." The legally-sound alternative to traditional copyright acknowledges the mishmash of culture that the internet enables: It allows creators to share certain aspects of copyright (like copying or distributing, or even earning money from someone else's work) while retaining others (such as recognition of authorship).

So mourn *Captain Copyright*'s decisive death by checking out the *Creative Commons* website for a plethora of art that is not restricted by copyright.

LITERATURE FOR LONELY HEARTS

HAS VALENTINE'S DAY AGAIN TORPEDOED your hopes for love? Well, today is the day to fill your empty heart with discounted chocolates from Shopper's and then consider a new career: writing romance novels.

Last year, we reported on *Harlequin's* introduction of the *Harlequin Everlasting Love* series, whose only structural demands were that the novels follow the progress of a

couple's love over a lifetime. We noted that the classic of Canadian literature, *Margaret Laurence's The Diviners*, even fit the parameters.

Well, get your love-forsaken and cheap-chocolate-dosed self back to Shopper's to pick up the first novels of this series, *Dancing on Sunday Afternoons* by Linda Cardillo and *Fall from Grace* by Kristi Gold. Both books are also available from Harlequin's website for the low, low price of \$4.20.

Prescription: read these books and restore your faith in humanity. At least the happy lovey-dovey side of humanity. (With ecological disaster around the corner, you can't

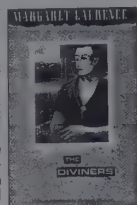
expect one Canadian publisher to come all whatails you.)

Then: you head down to the Capital Branch of the Edmonton Public Library to partake in the *Romance Writers of Edmonton* meeting. The group is, as its name suggests, a support and discussion group for those Edmontonians involved in writing romance. Monthly meetings take place on Thursdays at 7 pm.

If that's not quite your cup of tea, consider heading over to the university this afternoon to hear *Steven Galloway* read. If that's a familiar name to you, it's because Galloway's most recent novel, *Ascension*, was nominated for the Ethel Wilson Fiction Prize and was serialised on CBC's *Between the Covers*. The reading is at 3:30 p.m. in the Humanities Centre, room HC 1-3.

Another factoid for the economically depressed: signed editions of books are worth more than unsigned editions. So buy *Ascension* along with you.

Hints? Tap! Tap! Tap! reading@see.growwv.com



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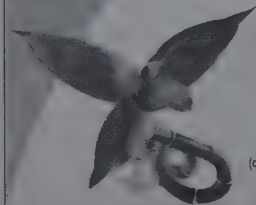
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visual arts

Coping through art

Giselle Denis' big dream takes shape

Magazine is beginning a new series of artist profiles, taking a closer look at local artists in both emerging and established folds during a turning point in their professional career.

BRINGING HERSELF AS A TREE, Denis certainly lives up to her name. Growing up on an acreage by Elk Island Park just east of Edmonton with a poet/painter father, majoring in music, and receiving any formal art training, the 29-year-old has been professionally painting as a commercial artist for the past five years. "I don't even know if I would have lasted in art school," says Denis. "I don't like being told what to do, but I'm getting to the point now where I am open to being taught new things—to take it and make it applicable to me and my

work. I have been working mainly in traditional portraits and on commissioned nature-based works that are on the smaller scale of things, but my work began to take a turn when I was a physical injury three years

ago. I was housebound for four months, I couldn't walk, and I was in a lot of pain," remembers Denis. "It was a coping mechanism and it was then I started doing big pieces. I felt that I had to do these big things, that I was personally expanding and I had to do the same with my art."

Denis' work has a connection to her personal history, which she covers in nature. Denis continues to carry a personal thread in her work. Channeling pain—both physical and emotional—from her past, Denis' works have grown to large-scale abstract expressions of her personal growth. Vibrant splashes of primary colours speckle the canvases, which have finally exploded as she begins to define herself as an artist.

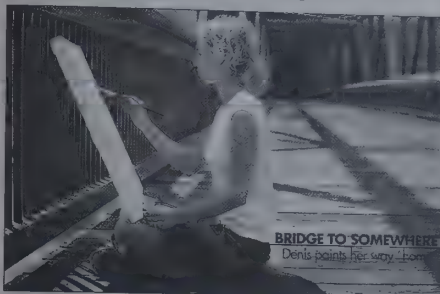
Denis' work is driven by her desire to create a new her head, which she describes as "getting to that peaceful place, but it is definitely the connection works spark in others that inspire her.

Denis' painting has become a revelation, a discovery into who she is as a woman, a wife, and just as a person, she would rather see her work go to someone who is moved by it than someone who just sees it as a commodity. Denis' work is not just a discovery into who she is as a woman, a wife, and just as a person, she would rather see her work go to someone who is moved by it than someone who just sees it as a commodity.

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Denis' work is not just a discovery into who she is as a woman, a wife, and just as a person, she would rather see her work go to someone who is moved by it than someone who just sees it as a commodity.



BRIDGE TO SOMEWHERE
Denis paints her way.

ing sessions.

"I already paint in the back when it's slow, but Anya has talked about the idea of studio sessions," says Denis, who doesn't mind not knowing the specifics or history of her craft, but recognizes aesthetics when she likes something.

Finding a supportive network around her, Denis is also the first feature artist for Jasper Avenue's latest coffee shop, Axis Café, slated to open in mid to late February. Rather than the usual four to six weeks of rotation, Axis Café is scheduled to

promote a local artist for three to six months at a time. She eventually sees herself expanding her horizons, hopefully moving her art beyond the local region and onto the national and international level of commercial and private collections.

But, for now, she is content to keep plugging away at it one day at a time.

"I feel like there needs to be 100 of me and 100 more years to do what I want to do. So who knows where I'll end up?"

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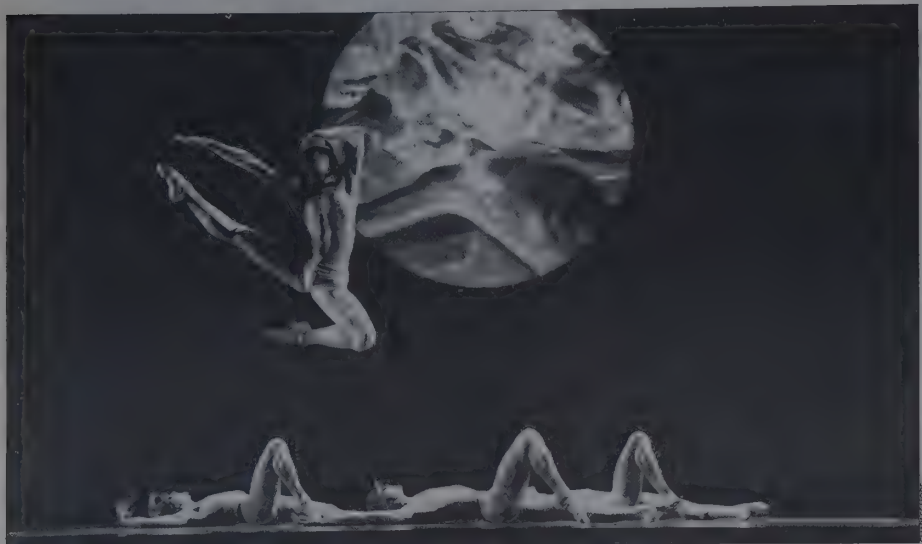
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Joni's crusade

Joni Mitchell joins Alberta ballet for anti-war extravaganza

DANCING JONI AND OTHER WORKS
by Joni Mitchell and Jean Grand-Maitre, Feb
16-17, 8 pm, Northern Alberta Jubilee
Auditorium (11455 - 87 Ave).
\$42.25-\$83.25, \$34.25-\$83.25
students/seniors, 451-8000 or ticketmaster.ca

THURSDAY, FEB 8, 6 PM
IT'S TWO HOURS BEFORE THE CURTAIN
rises in Calgary on the world pre-
miere of *The Fiddle and the Drum*—
the new ballet created by Alberta
Ballet choreographer and artistic
director Jean-Grande Maitre, and
Canadian musical icon Joni Mitchell.
Dancer Blair Puente corresponds
from his cell phone in a Calgary mall
court. Heavily steeped in pre-
performance ritual, Puente is order-

ing his mandatory chai latte before
heading to Calgary's Jubilee theatre
for a warm-up. "I'm treating tonight
just like another show—like its stand-
ard," he explains. The thing is,
tonight's show is far from standard.
"We're running around in shorts
and shoes and green make-up. Does
that sound like a regular ballet to
you?" he laughs.

Puente admits that he and his
company members are sharply
aware that this new ballet has gener-
ated international media attention
unlike anything the company has
experienced before.

"All these people are coming. We
have critics from many countries in
Calgary to review the debut," says

Grande-Maitre, "and like Joni said
herself, we thought we were going
to be doing something that was
more community based and it sud-
denly went right out of proportion...
what we've achieved is promoting
Alberta culture to the world
[Mitchell was born in Fort Macleod].
I didn't expect it to go that interna-
tionally."

It's as though the ballet, a semi-
abstract work set to nine Joni
Mitchell songs that explores themes
of war, violence and environmental
destruction, and cast against a video-
projected backdrop of Mitchell's
paintings, was created in the eye of a
perfect buzz storm.

THE TIMING IS RIGHT

When Grande-Maitre wrote a
humble letter to Mitchell suggesting
the idea of choreographing to her
music as part of his company's 40th
anniversary, little did he know that
Mitchell, after a 10 year hiatus, was
writing songs again. With Mitchell
releasing a new album, holding an
exhibition in West Hollywood of her
anti-war mixed-media artwork, and
her induction into the Canadian
Songwriters Hall of Fame, the timing
for the ballet seemed right on cue,
although not without its risks.

"The songs we chose for the piece
are not her most famous songs, [the
program features two new songs:
"If", based on Rudyard Kipling's

poem about war, and "If I Had a
Heart, I'd Cry"]. The themes aren't
easy and a lot of people had a bit of
trepidation wondering if this was
going to be a really depressing ballet,"
explains Grande-Maitre. "But then I
look at the whole process—the
joy we had working together, the
great excitement at working with
dancers. She's a great lover of
rhythm and dance, so the whole
thing put together, at every level,
probably the most important aspect
of my career, and there won't be
many like that after this."

Fusing the poetry of Mitchell's
lyrics with the projected artwork
and dancing bodies in a symbolic
fashion proved to be a stimulating
challenge for the choreographer.
"Joni talked a lot about words
and how sometimes dance
doesn't need words... we knew
it was going to be a lot of lyrics and
a lot of imagery above the dance,
there was going to be a lot of infor-
mation coming to the intellect and
mind. The visual arts, what I think
they do is hit you right in the vis-
cous system, and then it works its
way up to your intellectual, ex-
planatory place where you start
rationalizing what it is, and what the
reaction is to this photo or this painting.
Whereas with literature or lyrics,
song they come through your
mind and then you react emotionally.
If you're singing about a guy pick-
ing up the newspaper, and I literally
choreograph that, it becomes highly
redundant."

FRIDAY, FEB 9, 11 AM

Grande-Maitre is on his way to
meet his parents for a celebratory
brunch.

"There was a lot of ecstatic
and the dancers certainly felt like
there was a catharsis," he says of
previous night's performance. "I
know that Joni was very pleased
well because all these art forms
together at the same time. She
was the first time she sat with an
audience to listen to her own
an odd experience—but she said
it very much."

"I think something very special
happened last night, and for a
premiere, that's the best you can
hope for."

SALENA KITTERING

Frida's revenge

Frida Kahlo has her say in the Citadel's moving, unsettling production

FRIDA K
by Gloria Monero, Directed by Peter Hinton
Starring Allegra Fulton, Until Feb 25, 8 pm,
Tickets: \$40 to \$90, 425-1820 or citadeltheatre.ca

YOU KNOW IT'S GOING TO BE A WILD
and metaphysically trippy ride from
the get-go of *Frida K*, the amazing
Citadel Theatre presentation of the
one woman play about the iconic
Mexican painter.

As the play begins, Frida (a
painter so famous that she only
needs one name), is wheeled out
from behind the set's movable back
walls.

Or rather, a life-size cut-out, paint-
ed wood version of one of the
painter's early self-portraits—the

1932 work *Self-portrait on the Border-
line between Mexico and the United
States*, a painting that identifies her
via her transitional wartime name of
Carmen Rivera—is wheeled out.
Lurking behind this cut-out stands
actress Allegra Fulton, head and
hands poking through, as if she
were the giant paper doll being
dressed by the stand-alone painting.

From this weirdly dualistic van-
tage point she delivers an oddball
autobiographical speech telling us
Frida's oft-repeated story of her birth
during the 1910 Mexican revolution.

A nice story, unless you know
that Frida was actually born in 1907,
having changed her birth-date for
political reasons so as to become a
'true' child of the revolution. That

lapse of truth likely means that the
rest of the play's details (not to men-
tion the source materials) are likely
wrong, or at least exaggerated.

Yikes! Talk about your unreliable
narrators!

But that is the beauty of Frida
Kahlo, one of the most delightfully
calculated, self-invented and deligh-
tfully quixotic artists of the 20th cen-
tury, and the beauty of the complex
and layered play written about this
nearly unclassifiable woman by
Canadian playwright Gloria Mon-
tero—Fulton's real-life mother.

After the trippy start, the play set-
tles down to one specific dramatic
moment: Frida preparing herself to
attend her only Mexican solo exhibit.
She's very, very ill and will bleed

within a year, which explains the
wheelchair and the tons of medica-
tions she pops during the show.

The illness/impendent death give
her a reason to wax nostalgic about
her many friends and loved ones
(from Leon Trotsky to Marcel
Duchamp to Kahlo's famous hus-
band and iconic Mexican muralist
Diego Rivera) and think back about
her artistic passion and her hunger
for full-fledged autonomy, stymied
by lifelong medical disasters as well
as a general lack of appreciation of
her work.

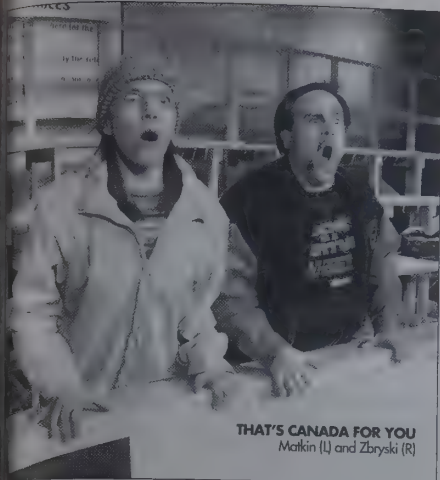
Strange sounding to describe, this
play is an endless joy to attend and a
real tour-de-force embodiment by
Fulton.

This must-see play is certainly
not the most straightforward play
on the boards, but it is intellectually
and emotionally rewarding, and as
sublime a theatrical event as I can
imagine.

GILBERT A. BOUCHARD



FANTASTIC FRIDA Allegra Fulton



THAT'S CANADA FOR YOU
Matkin (L) and Zbryski (R)

Hockey night in Glenora

A Canadian love story

HOCKEY MOM, HOCKEY DAD
By Michael Melski. Directed by Bradley Moss, starring Sharla Matkin, Frederick Zbryski, until Mar 4. Rory Theatre (10706 124th St), 8pm Tue-Saturdays, 2pm Sun. Tickets: \$23-\$25, \$10-\$19 students/seniors, 453-2440 or the-arena-network.ca

THEATRE NETWORK'S *HOCKEY MOM, HOCKEY DAD* is a sweet, theatrical romance. It's also a fisticuffs and fan-filled celebration of Canada's national sport cum obsession.

For starters, says Theatre Network artistic director Bradley Moss, the show offers a sweet, all-Canuck love story about two single parents who subconsciously connect while watching their boys play minor league hockey.

"It really stuck with him that this really competitive ... coach could turn around and be this kind and loving husband."

BRADLEY MOSS

Denna (Sharla Matkin) is a timid, 49-of-work teacher on the rebound from an abusive relationship; the opposite of the boisterous dad (Frederick Zbryski).

Moss says Melski was inspired to write the work by memories he had of a relationship he saw develop between his childhood coach and his real-life hockey moms.

"It really stuck with him that this competitive, angry and aggressive coach could turn around and be this kind and loving husband," Melski found that flip really interesting," says Moss. There's a real humanity to this play."

Building on that unique scenario, playwright Michael Melski's out-of-the-ordinary setting gives the play a unique vantage point to make some serious—but balanced—commen-

tary about violence in Canada's beloved national sport, as well as between men and women.

"We can't forget that hockey is the only sport where fighting is part of the game," says Moss. "A fight that would get a player ejected from a game in other sports is a five minute penalty and you're back in the game."

"Melski gives you arguments on both sides of the coin about violence, and is a great arbitrator in this important debate about our game."

So, while hockey violence can serve as a healthy release valve, a controlled outlet to provide a (mainly) harmless vent for aggression, Moss wonders if we should be teaching eight-year-olds to fight in the first place.

"It's such a beautiful game, but it can also be a horrific and crazy environment that leads a lot of parents wondering sometimes if they should be taking their kids to play," he says, rattling off some recent examples of out-of-control parents going wild in and out of the game.

Moss is certainly someone who knows what he's talking about when he talks hockey, being a life-long rink rat, going back to a 1970s childhood outside of Montreal when that city's iconic team was winning a string of Stanley Cups and youngsters could still get "cheap standing-room-only tickets" to watch the Habs in action.

"I played a lot of hockey growing up, playing both for my town team as well as in high school," he says, adding that both his mom, dad and all his paternal uncles were major players.

"There was a pond across the street from my house and I was out there on the ice every single day."

For the director, the play also offers up the perfect Canadian setting to have a deep discourse about the nature of community and building families, themes he sees fitting together ever-so-naturally, and complementing a Theatre Network season that's all about community and family in a wide variety of different forms.

GILBERT A. BOUCHARD

One house, two women... 30 cats

Stewart Lemoine empties the litter box at Teatro la Quindicina

HOUSE OF CATS

By Cathleen Rootsart, directed by Stewart Lemoine, starring Leona Brausen, Davina Stewart, Chris Bulough, until Mar 3, Tue-Sat, 8pm, matinees Sat, 2pm. Vancouva Theatre (10329 83 Ave), Tickets: \$20, \$17 students/seniors, 420-1757 or tixonthesquare

YOU'VE HEARD OF CRAZY CAT LADIES Well, if you live in Capilano, beware your neighbours may include some of the craziest of them all

Davina Stewart and Leona Brausen star as two feline-loving spinster sisters living in a Capilano bungalow in Teatro la Quindicina's newest production, *House of Cats*.

House of Cats marks a comic change of pace for Teatro la Quindicina. Typically, Teatro shows are premieres, or revivals of urbane comedies penned (or at least co-written) by artistic director and prolific playwright Stewart Lemoine, or canon works of theatre by the likes of Henrik Ibsen, Maxwell Anderson and Arthur Schnitzler.

But for this show, the venerable company has commissioned a brand-new, full-length work by a guest playwright, for the first time in its 25 years: Cathleen Rootsart.

Teatro realized that there are fewer opportunities for playwrights to get their work produced as part of a main-stage offering, and also real-

ized that we could and should provide an opportunity for development of new work... we decided to commission something local, but wanted to make sure it was a comedy something like our audiences would expect from Teatro."

The idea would be to present this non-Lemoine comedy in a Teatro-friendly fashion, being directed by Lemoine and starring the familiar

"We decided to commission something local, but wanted to make sure it was a comedy."

STEWART LEMOINE

stable of actors the company usually draws upon. *House of Cats* stars long-time Teatro performers Brausen and Stewart, as well as newcomer Chris Bulough.

"We didn't want to change all the variables," he says. "When Cathleen approached us with her play idea

and asked us if we were interested in the idea, we realized it would be perfect."

Not only is Rootsart an established playwright—author of *Mama Mia!*, *Mea Mama!* and *Anguish in Two-Act* (winner of the 2005 Alberta playwright competition)—she's also a respected comic actor whose involvement with Teatro dates back to her performance in the 1985 production of *My Mann Melody*.

Directing somebody else's work means finding another author's sense of rhythm, says Lemoine.

"You do have to go that extra step and discover somebody else's style of writing, but the nice thing about a local work is that Cathleen is right there so you can ask her. While she did bring a finished script to the table, the process has been very collaborative and Cathleen has brought us options to work on as a group."

As for the balance of the season, Teatro is returning to Lemoine fare, including an as-of-yet-unannounced new comedy starring Ron Pederson (returning from L.A.) and Belinda Cornish as well as a revival of the 2002 Fringe Festival hit "The Exquisite Hour" with Jeff Haslam and Kate Ryan.

GILBERT A. BOUCHARD

THEY'RE COMING!

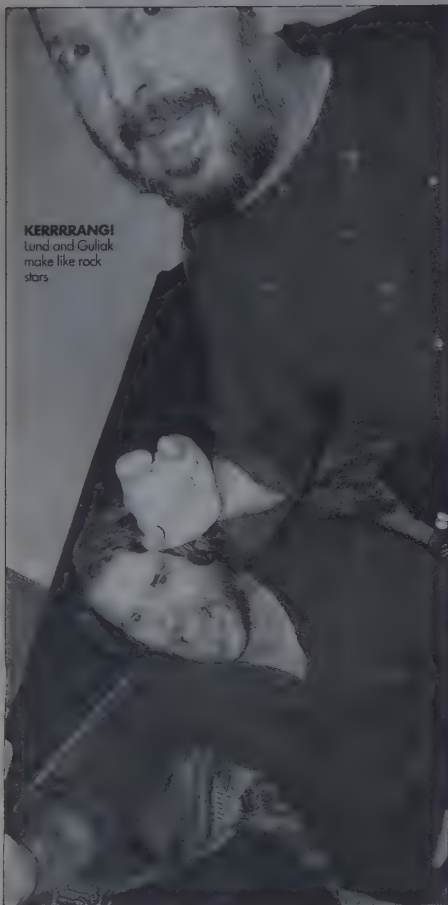
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KERRRRRANG!
Lund and Guliak
make like rock
stars

Fingers of fury

Musicians wrestle *Guitar Hero II*

GUITAR HERO II

By Red Octane, for PlayStation II

A burning question: are professional guitarists naturally keen at *Guitar Hero II*?

THEY SHOULD BE, RIGHT? THE controller's a fake fucking guitar: five colourful fret buttons below the head—a single string of sorts to strum—a whammy bar for churning on the long notes. Size of a parlour...uh, axe. Odie-tongue red. Obviously, I've already scratched my initials into it. But is there a road and stage advantage for pros?

Only one way to find out: party. My drunken, train-hoppin', post-BeerFest panelists include Red Ram's Mark Feduk, the Secretaries' Tash Fryzuk, singers John Guliak, Corb Lund, and Twin Fangs' Paul Coutts.

What happens first is you invent a band name, usually pornographic. Thus far, the righteously assembled have chosen, in an AC/DC font, Emotionz, Shittickets, DNK, Devil-dyke, and Truck, the night's winner. By now, every available towel is slurping up spilled beer and some kind of leopard-skin liqueur Jenny Jenny from the *Sun* brought in.

Even this early, the "coolness simulator" has us all laughing, and there's some ooh-ing at the sublime cartoon art on the menus. We pick our weapons, a fine exercise in gender-swapping—Manga-scrawny lucky Nails on the Gherry Blossom Gibson Les Paul, for example. The first four songs show up.

Lund to this day ignores Wolfmother and goes for *Shout at the Devil*, where everyone else usually picks Cheap Trick's *Surrender*. Psychologists would do well to cross-section these choices. After some serious play, the list grows—G'N'R, Spinal Tap...even *Warpigs Solid*. "It's not really a guitar, it's a

HOW SOON IS NOW

BY ZOZ

Whac-a-Mole!" Coutts exclaims. He's right. As notes colour-matching the fret buttons speed down the infinite neck, your job is simple. Hit the fret button at the same time you strum, matching the target note with precise timing. The easy level (in

crushes your hand into a furry lobster claw, which doesn't matter much because your head's screaming right off your neck anyway.)

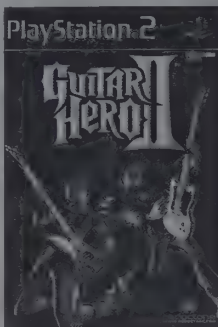
The game is a hit. Rock poses are struck. Sitting and playing a prop, Fryzuk screams and drops the thing laughing, while hoarse-voiced Guliak slaps himself. "I give myself 1/2 star out of five," he laughs—but gets the general hang of it.

With my own band, Hebrella, I quickly notice out loud how effective this game is as a role-playing device. Just like real musicians, you're deaf to how great you just played, obsessed with the notes you missed. Great conversation in other words.

Hard-rockin', grey-wearn Coutts, meanwhile, generally refuses to pilot any videogame. But while a dance party forms in the music room, there he is, strumming to Däniş all by himself. A heartwarming crossover.

Someone clever should mix *Guitar Hero* with bar karaoke. Add virtual drums and keys. Instead of going out to see music, you'd make it in the meantime...

Lund, it turns out, starts taking names after the typical pro-to-met-



It's different enough from the real thing that if you can't already play a real guitar, you're totally pissing your time away.

which you can't make money to buy more songs, outfits, and guitars) uses only the top three frets. And no chords. Easy. You basically play a pared-down rhythm guitar initially. Expert level, on the other hand,

translation fumble. The pro advantage kicks in. He rises to the top of the musician heap. The metal set has him especially going. "Someone had good taste there," he muses. "I could imagine it becoming very involved."

"Then again," he points out the obvious, "it might be a better investment of time and energy to actually get a real guitar and apply your efforts there. But who wants to do that, right? Not like there's any money in it."

Thus: *Guitar Hero*'s ultimate drawback, in this early version, anyway. It's different enough from the real thing that if you can't already play a real guitar, you're totally pissing your time away.

Guliak and Lund happily spending the next hour on Wii Sports game. That's another story.

BACKSTORY

IBM Machine Language music programming (1985)—How crucial our junior high teachers were, making us program an entire song in machine language! Each note was something like "6948." To go through and program all of Talking Heads' *Heaven* without the ability to read music was the first time I stayed up all night on an assignment. Bah! All for a C+. But, you might say, as was not a thing learned. Oh, yes. As stated: my teacher was a dink.

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BLUES ON THE ROCKS
Sean Carney stays cool

Carney knowledge

IBC winners get fired up at Blues on Whyte

SEAN CARNEY BAND
Sat, Feb 19–24, Blues on Whyte (502-82 Ave.), Info: 439-5058

ON FEBRUARY 2ND, AT THE ORPHEUM theatre in Memphis, a couple of extraordinary events took place. For the first time, the finals of a grand competition at the 23rd Annual International Blues Challenge were held in the classic, three-red-opera house. And the winner, the Sean Carney Band, picked out of 45 competing acts, was a surprise as well.

Then event rife with "Stevie Ray Vaughan" style guitar slingers, over-the-top singers and novelty acts, the winners played original blues with a little funk. Steek guitar solos that were a statement, a style that oozed

confidence, a serious grounding in traditional blues and swing, and that certain "something" that sets contenders apart from the real thing had this observer picking Carney's band as winners early on. But, you never know in events like this exactly what the judges are looking for.

BLUES GAMBLE

"I was acutely aware of the risk we were taking by giving space to our music," explains Carney, who also took the Albert King Award as "Most Promising Guitarist." "By playing our own music based in the Ohio tradition of great musicians who play swinging blues and jazz—artists like Robert Lockwood Jr. and Rusty Bryant."

The risk paid off, and Carney and

his bandmates will reap the rewards over the next year. Those benefits include cash, media exposure, guaranteed gigs, including the Legendary Rhythm and Blues Cruise and a festival in the Virgin Islands, and free consultation with professional artist management.

Carney was making his third appearance in as many years, sponsored by the Columbus Blues Alliance. Just in his mid 30s, Carney is no newcomer to the blues.

"I started playing as a teenager," Carney relates, "I come from a very

musical family—my dad is a bassist and music educator, and my uncle on my dad's side is a world class trombonist. On my mom's side, two uncles have a blues band that I started playing in when I was 16. While my friends were playing Nintendo, I was playing the blues."

His musical taste was quite different from that of his peers as well. "T-Bone Walker, Howlin' Wolf, and Robert Johnson were on the stereo. I was heavily influenced by early electric blues/jazz guitar. I also had the opportunity to catch shows by the likes of Robert Lockwood Jr. and Catermouth Brown. Their musicality, professionalism, willingness to take musical risks and, above all, entertain, made a deep impression. I guess you could say I wear those guys on my sleeve."

"I also love singers who enunciate, people like Jimmy Witherspoon and Charles Brown. At 18, I met singer Christine Kitrell. I talked her into rejuvenating her career and we worked together for 10 years. She taught me how to dress, how to play behind a singer, and so much more. I also worked with Joe Weaver Limmy T 99 Nelson, and Teen Tucker."

EASY STREET

Carney learned his blues lessons well. *Life of Eric* is his latest calling card and it shows a young artist firmly rooted in the great blues tradition of "less is more." Spare but meaningful guitar solos, well written original songs, and superb ensemble playing is found throughout the recording.

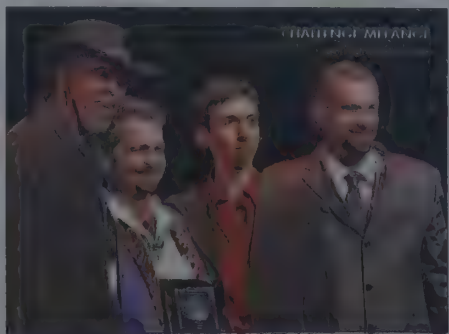
"We had the luxury of recording at Eric's [Blume, his drummer] home studio and were able to work without being under the gun. We self-produced and tweaked things as we went."

What does the guitarist expect the IBC win will do for him and his band mates? "It's terrific to get feedback from judges and the audience. This win had us going from a smattering of performances this year to being fully booked through to 2008. My hope is that we won't have to do a lot of the really tough work it takes to break in—that the win will open some doors."

For their performance next week at the Blues on Whyte, Carney and drummer Eric Blume will be joined by local keyboard ace Graham Guest and bassist Chris Brzecki.

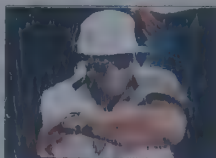
"I know we can't rest on our laurels," Carney admits. "Our visibility is up and it's up to us to make the most of that now."

CAM HAYDEN



HOT TICKETS

MUST-SEE SHOWS



BOUNCE BIRTHDAY BASH

■ Thu, Feb 15, Show Conference Centre (1977 Jasper Ave.), 7 pm
The Bounce 91.7 is a whopping two years old! So get your groove on with the likes of Kardinal Offishall, Kashia Chanle, George and local favourite Darkson Tribe for the hottest bash this side of winter.



AFRICAN GUITAR SUMMIT

■ Fri, Feb 16, Arden Theatre (5 St. Anne St., St. Albert), 7:30 pm
Ndidi Onuokwulu and Madogascar Slim join a star-studded cast of African musicians for a celebration of culture and diversity, and a delight for the ears. Count yourself lucky if you have a ticket, as this one is apparently SOLD OUT.

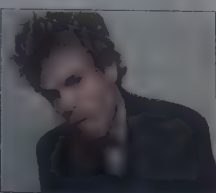


THE FUNKS

■ Fri, Feb 16, Sideltrack Cafe (10238-104 St.), 9 pm
Winnipeg power-poppers do no wrong. Rockin' good times with a little 'tude.

DISC-ENT

■ Fri, Feb 16, Cowboys (10102-180 St.), 9 pm
Former Invisible Scratch Pickz member and one of the world's finest turntablist. If you've got an itch only he can scratch, say "Hell yeah!"



JOSH HITTEN

■ Mon, Feb 19, Powerplant (U of A), 8 pm
Powerhouse singer-songwriter encompasses both style and substance (check out his whimsically angry *The Animal Years*), in the vein of Dylan, Stevens, and Cohen. Who knew dropping out of a neuroscience major could lead to such critical acclaim?

I was acutely aware of the risk we were taking by giving space to our music, by playing our own music based in the Ohio tradition of great musicians who play swinging blues and jazz."

SEAN CARNEY

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music

The war at home

The Grammys prove to be just another political exercise

I DON'T KNOW WHY I KEEP WATCHING the Grammys. Maybe the underdog in me wants to stick it out in the off chance that someone without the budget will benefit from being on the biggest stage in the music industry. But that won't happen. Because Gnarl's Barkley, as of October 21, 2006, had only sold 985,000 copies in the U.S. and, in the music world, that's still not enough to get your name called out.

But you know what is? Having a cause and sticking to tradition. In recent years, the Grammys have tried to shirk the notion that the awards are rendered in a room covered wall-to-wall with old white dudes by awarding Outkast's most inconsistent long player with the best album spot. But this year, avoiding JT's obvious star turn (*Rattle and Scum*) and probably the most, forgive me, "underground" album to ever be nominated for best album (Gnarl's Barkley's *S Elsewhere*), they rewarded the Dixie Chicks for protesting the American government's occupation of Iraq, taking the abuse from the flyover states that burned their records, and for being strong, independent women in a male-dominated world.

From what I understand, they also made an album.

So I must ask: What is the anatomy of an album of the year winner? You can be a guy who recently died (1982's John Lennon & Yoko Ono for *Double Fantasy*; 2005's Ray Charles for *Genius Loves Company*), you can be a sign of the times (1979's *Saturday Night Fever*, 1968's Beatles landmark *Sgt. Pepper's Lonely Hearts Club Band*), but not Sign 'O' The Times (Prince lost to U2's *The Joshua Tree* in 1988). But most importantly, if the music industry can make a statement out of you, you have a pretty good chance.

MOVIN' AND SHAKIN'

GOES WITHOUT SAYIN' THAT WHEN IT RAINS, it pours. Or, in this case, when it snows, they tour. Not that there's any way they would escape the winter blots by heading out on tour across Canada, but for locals like Ellis, Ten Second Epic, and those notorious City Streets, the warmth of the van might feel a little better than, let's say, the warmth of Van (which is really relative at this point). Where things get hot is when we talk about what is really happening for all of them.

Alt-rockers Ellis are gearing up for a showcase at Canadian Music Week, hot on the trail of their being named Sonic's "Band of the Month" for February. Hey, a little pat on the back can go a long way, and you can go tell them they're doing the right thing by checking out their Sonic showcase show on Thu, Feb 22, 9 pm, at the Urban Lounge.

For Ten Second Epic, it's the 'ol' old business as usual. Between updating their MySpace pages and answering all their PMs, the band's video for "Count Yourself In" has recently been added with heavy rotation on MuchMusic. Could this be it for them? K-bla-bie! See the explosion in all its glory at the Powerplant on Sat, Feb 16.



MAKING NICE? Dixie Chicks bring home the brass, but at what cost?

Bob Dylan has won 10 Grammys in his lifetime, including the two he won on Sunday (Best Solo Rock Vocal Performance and Best Contemporary Folk/Americana Album), but most critics noticed he wasn't up for album of the year honors. *Modern Times* was his first number one album in 30 years (since 1976's *Desire*) and the most critically acclaimed record he's had since 1997's *Time Out of Mind*. In fact, the last album of the year candidate he had (2001's *Love And Theft*) was mangled into a "statement album," as it was released on September 11, 2001, and has since been misrepresented as a response to the attacks.

But there is no message that they can send by awarding this Dylan album other than "duh" and an adherence to the "old guy usually wins" principle. If they were to nominate *Modern Times*, it would have rendered nominating the Dixie Chicks redundant, as the field for this award typically features artists from several divergent genres.

And here's a two-in-one situation: at the 2001 awards, the album of the year field was probably the best it had ever been. Nominees included Radiohead's *Kid A*, Eminem's *The Marshall Mathers LP*, and Beck's *Midnite Vultures*. These albums are all considered innovative or groundbreaking in some way, dis-

the previous notion that creative albums don't typically have a chance to win this award. They all lost to Steely Dan in an Oscar-style "retroactive win" to make up for ignoring their previous classics 1979's *Aja* and 1981's *Gaucha*.

But things are not so actually getting better. Compare the record of the year list from 2000 (Santana's "Smooth," Backstreet Boys' "I Want It That Way," Cher's "Believe," Ricky Martin's "Livin' on a Prayer," and TLC's "No Scrubs" with that of this year:

- Mary J. Blige "Be Without You"
- Charli's Barkley "Crazy"
- Corinne Bailey Rae "Put Your Records On"
- James Blunt "You're Beautiful"
- The Dixie Chicks "Not Ready to Make Nice"

And you can argue that the only similarity is that sales are always first and foremost, but due to the proliferation of downloading and buying albums, the best selling albums and singles appear to be on average of a higher quality. Gnarl's Barkley lost that one too, but I wasn't surprised, even though he had the most pervasive single of the year by far. The song doesn't make statement.

ROLLIE PEMBERTON

FRANCOIS MARCHAND
THE FM DIAL

NO SQUARE FOR RECTANGLE

IT HAD BEEN A LONG TIME SINCE WE'D HEARD from the man behind Rectangle Records (Whitney Houston, Twin Peaks, Woodpeckers, et al.), and Mike Scorgie was all about a few days ago when he announced the signing of his "next big thing," Colgan's electro-folk outfit Jane Vain (comprised of Jamie Fouts and Dillon Whitfield). What's the big deal? A surprising mish-mash of melody and pop hooks, surprise and surfy all at once. Could be interesting. Check out www.myspace.com/rectanglerecords for the low-down. Or to make friends. That's what that thing's for, right? I wouldn't know.

SAVE THE STUDIO!

SCOTT ENNIS DOESN'T GET IT. AFTER 12 YEARS running a small, locally-inclined venue, The Studio, that has seen some of the best this city had to offer (while most of the ads were still in their infancy), the death toll is ringing. The Studio has recently been handed its eviction notice with only two weeks to wrap things up. Ennis says the landlord of the building (located at 9510-105 Ave.) doesn't

want young people coming and going more and wants to limit the amount of noise even though The Studio has already been shown until May. He's got up until the 22nd of February to do something—anything! Ennis is trying to bolster support by having the shows leading up to that fateful date be "Save Our Studio" week, featuring performances by Blazing Violets, The Johnsons, Anacost, All Else Falls, and many, many more. Help Ennis and The Studio by attending those concerts and visiting www.myspace.com/studiocoll for more information.

franchand@see.ghost.net

THE MALLZ

"DAMON ALBARN HAS BEEN GETTING A LOT of praise the last few weeks with the release of his newest project, The Good, The Bad and The Queen," says Simon 102.9 music director Jason Manning. I guess I was most curious about it since Simon from a little band called The Clash was playing bass again. He hasn't played bass for years, and was the first of lot of people blamed for The Clash doing one more tour a few years ago. When I listened to the TGB&Q disc the first time, I only listened to his parts. It is cool that he is back playing music again, not to mention he did the work for the disc too. Damon, of course, can do whatever the hell he wants, but label gives him a blank cheque and comes up with music when he wants—wants—and we are more than happy to listen."

Byrd dimension

America's answer to The Beatles rock their egos

THE BYRDS

Younger Than Yesterday
Producers: Gary Usher; Released: February 6,
1967; Studio: Columbia Studios, Los Angeles;
Columbia # CS 9442

ALBUM 68 (OUT OF 100)

When James Joseph McGuinn asked his parents to buy him a guitar for his 14th birthday, the story of an incredibly influential pop band began—a pop band that would lay the foundations for a variety of musical rock styles like folk rock, psychedelic rock, acid rock, space rock, even country rock.

James Joseph, or Jim as he was called, had discovered Elvis—The King—and decided that this here rock music was a worthwhile pursuit. And after a fascinating journey, which included a brief sojourn as an arranger-composer at the Brill Building, Jim and his band—the Byrds—achieved their massive break.

Few bands managed to find that unusual tone in Dylan's work like The Byrds did.

rough in May 1965 with their version of Bob Dylan's "Mr. Tambourine Man." "Wow man, you can sing to that," Dylan was said to have commented, and that was practically as good an endorsement as the Byrds could get.

A couple of hectic years followed. The Byrds ran into their other role models: The Beatles (McGuinn bought his twelve-string Rickenbacker, a Byrds hallmark, after spying George Harrison using one in the film "A Hard Day's Night"), and dropped some acid with John Lennon (an event Lennon later related in the song "She Said, She Said"). They emulated John Coltrane and Ray Shankar on their perhaps greatest single "Eight Miles High," and lost their tambourine man and main composer Gene Clark due to his precipitating fear of flying.

CHANGE IS NOW

Suddenly it was 1967 and albums catered more than singles. The summer of "Love" was in full swing. Hippies, Human Be-Ins, sunflowers, flowers, love, and LSD framed a period of radical change, crowned by Monterey Pop Festival in June. It was a period during which The Byrds reached their perhaps strongest form, "Younger Than Yesterday." The album's opener "So You Want to Be a Rock 'n' Roll Star" manifests their inimicable style—

100LPs

LECH LINKIEL

McGuinn's innovative and influential jingle-jangle guitar, their choirs, exotic spices like Hugh Masekela's trumpet and an enthusiastic audience recorded by The Byrds' press agent Derek Taylor during their first UK tour. A tour that actually was a bit of a fiasco. Mainly because The Byrds were promoted as America's answer to The Beatles, a comparison that still remains virtually unattainable. But with *Younger Than Yesterday*, The Byrds could, at least for a while, be considered 'The Beatles' equals.

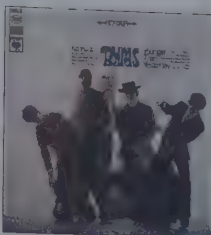
Almost everything that needs to be said about this album is encompassed in tracks like "Renaissance Fair"—unique for its vocals provided by McGuinn and David Crosby, two men who didn't exactly see eye to eye—and the Dylan cover "My Back Pages." Few bands managed to find that unusual tone in Dylan's work like The Byrds did.

EVERYBODY'S BEEN BURNED

After *Younger Than Yesterday*, The Byrds started to fall apart—just as the Flower Power movement got a severe hangover. LSD became amphetamine and when Bobby Kennedy got shot the following year, the dream had definitely ended. Among The Byrds the conflict between McGuinn (who after a flirt with spirituality insisted on being called Roger) and the walking-talking ego known as David Crosby became uncontainable.

McGuinn won the power struggle, and Crosby got kicked out into the Californian cold. Towards the end of the year, the perhaps most dapper spokesperson for the mop-top hair cut, drummer Michael Clarke, had been sacked as well.

How the remaining Byrds, McGuinn and Chris Hillman, man-



aged to come up with the equally amazing album *The Notorious Byrd Brothers* is somewhat of an enigma. Gram Parsons' entry into the band and their "invention" of country rock with *Sweetheart of the Railroad* is a tale best left for another time.

As is McGuinn's improbable dream of staging "Gene Tryp" (an anagram for "Peer Gynt") on Broadway, with Bob Dylan and himself in the leading roles.

COMPLEMENTS

The Byrds *The Notorious Byrd Brothers*, 1968, Columbia # CS 9575
Crosby Stills & Nash *S/T*, 1969, Atlantic # SD 8229
Ride *Nowhere*, 1990, Creation # CRELP 074

■ When McGuinn met Crosby he was hesitant to work with him, but when Crosby told him of a friend whose studio they could use for free McGuinn had no objections.

■ Drummer Michael Clark had little experience with drums when spotted by Crosby and McGuinn, but got hired for looking a lot like Brian Jones of the Rolling Stones.

■ Gene Clark originally suggested they name themselves The Birdies, but with "birds" being English slang for "girls," they altered the spelling.

■ The year after David Crosby's exit over The Byrds overindulgence in Dylan covers, Graham Nash left The Hollies for pretty much the same reason. Crosby and Nash went on to form a trio with Stephen Stills, devoid of Dylan.

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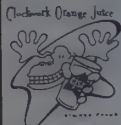
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THE JUAN MACLEAN

Sun, Feb 18, The Bank Ultralounge (10765 Jasper Ave.), 8 pm, info: www.connected-ent.ca, \$15

"SIX FINGER (SATELLITE) WAS BASICALLY A rock band with some dance music influences," says John MacLean. "I guess with The Juan MacLean things have flipped around."

Although The Juan MacLean have only one album, John MacLean has been around music for a long time. With Six Finger Satellite releasing six recordings of electro-punk exploration for Seattle's Sub Pop throughout the '90s, he was well acquainted with (and justifiably weary of) the industry when he decided to embark on a new project.

"When I made my first Juan MacLean 12-inch, we were sitting in limbo as far as what to do with it," says MacLean. "The first Rapture 12-inch was done and James [Murphy of LCD Soundsystem] was working on his first 12-inch but we really didn't know what we were going to do with them. I thought maybe I could put it out on Sub Pop or another label but eventually we decided to just put them out ourselves."

Although there've been plenty of imitators since the DFA label's earliest records, at the time nothing sounded like "Losing My Edge," "By the Time I Get To Venus," or "House of Jealous Lovers." From the outset, DFA filled a void in dance music's history with sounds for today that came mixed from a post-punk land that time forgot.

"The late '90s had become a terrible time for dance music, especially in New York," remembers MacLean. "The big clubs were playing boring cheesy prog house the whole time and the IDM scene was getting really heady and no longer had a visceral, direct connection with dance music. Now you can throw in Soulwax and MSTRKRFT with an old rave track and nobody knows the difference. They're just having a good time."

But not every track is a club track. MacLean learned when his success lead to DJ gigs, the sound system and the crowd still make the rules.

"I'd be at home putting together these amazing sets with tracks that I couldn't wait to play out. I'd get there and a track I was so excited about would just fall on its face. After going on the road as a DJ and being in a band, I've come to the philosophy of making



albums of songs for home-listening, then doing 12s for the really roaring club scene. Tracks that have no pretense for home use."

Singles can also bring new life to tracks, as in the remix (as Cajmere of album "Give Me Every Little Thing").

"That's my favorite of them all," exclaims MacLean. "I remember hearing it at the DFA office for the first time and thinking 'Yeah, this is good, it's OK.' A month later I was at a club in Berlin where someone was a DJ and people were just losing it. I thought, 'Myself, this is the best thing I've ever heard.' My name associated with."

PROSPER PRODANO

Taking the blues to the Ganges

Vishwa Bhatt rewrites Indian musical history

VISHWA MOHAN BHATT

Thu, Feb 15, Royal Alberta Museum (12845 102 Ave.), 8 pm, info: 451-8000 or www.ticketmaster.ca, \$29

VISHWA MOHAN BHATT IS THE CLASSIC example of what it is to be a dedicated do-it-yourself artist, and his current tour proves it. A two-time Grammy nominee and one-time winner, frequent collaborator with blues legends like Ry Cooder and Bela Fleck, and inventor of his own instrument—a hybrid of the sitar and the American lap steel guitar—Bhatt has the clout to stay in five star hotels, handle press through a series of publicists, and tour with the help of massive booking agencies. But instead he talks to me over the phone from a local friend's house.

A *shishya* (student) of the world-renowned Ravi Shankar and belonging to a traditional Indian classical music family, Bhatt extends his musical roots over five hundred years of history. The tradition of Bhatt's style, known as Hindustani, first began developing in the 13th and 14th centuries. His elder brother, Sashi Bhatt, was one of the first three students to study with Shankar in 1949, and Vishwa's father was a music teacher.

Bhatt absorbed the intense musical envi-

ronment in his family, and applied those traditional Indian ideas to newer Western ones—most notably the integration of blues and the slide guitar.

"I took up the slide guitar and modified it," Bhatt explains, "basically making it capable to play Indian classical music. There are five drone strings, and a *gourd* that is underneath the tuning pegs. On my right hand there are two picks, and I use my thumb, and I play it on the lap style. This is a new thing, and this is how we play."

Now, Bhatt's musical legacy is continuing, as his oldest son Soli is a renowned musician in India, and his youngest is an accomplished composer. Although Bhatt is essentially revitalizing musical traditions that are centuries old, his original perspective and innovation towards the guitar and traditional Indian music has given him his host of supporters internationally, most notably Cooder and Jerry Douglas. His collaborations have lead him to the international spotlight, winning the illustrious Padma Shri in 2002 and appearing at Eric Clapton's celebrated Crossroads Festival in 2004.

"When you do a collaboration, you change the whole system," explains Bhatt. "We have limitations, but in those limitations



we can do many things, so the basic constraint itself is more spiritual. There is so much flexibility to improvise, and it's not like we do the same thing we do when we are open."

Bhatt, who played 22 shows last month, is the perfect example of the hard-work, devoted, and self-sufficient musician. It's purely by the passion for his craft and his love for what he's doing.

"Music itself purifies your body and soul," Bhatt says. "It works for meditation, for concentration, but more than anything, it has the power to transform you into a good human being."

EAMON MCGLOTHLIN

Once a bridesmaid...

Geoff Berner weds politics and music

GEOFF BERNER

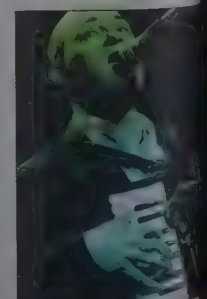
W/ AA Soundsystem, Manraygun, Sat, Feb 10, Power Plant

DISRUPTING THE HOPES A FEW LAZY Gilligans, Geoff Berner decides he's going to go on second instead of headlining. Why not? The crowd is already there. And in some slight way it's a revenge gig for him, hoping to forever erase the echoing din of showing up at some upstairs shithole on Whyte and being "told to leave after four songs by the bartender."

This time, the campus room is packed to see, yes, this deliberate Jew and his accoutrements; one of the best songwriters in the country—if slightly jockish. But these are the days of spilling things out: the world's too stupid for subtlety. Thus, as a clever Berner relates the hapless Maginal Line to current Western policy, we laugh aloud. On Iraq, aping

Bush, for example: "Let's just do what we did in Vietnam and see if it works this time." Or a word-by-word call and response of "STEPHEN. HARPER. EATS. BABIES." They would taste good, I bet.

The klezmer Goliath has a wedding theme to match his new record, but the vibe never quite matches matrimonial abandon, leaving space between the player and the played. To compare unfairly, his Folk Fest set had more a cultish Thulsa Doom quality. Still, this show rocked. Opening was Manraygun, which thankfully sees layl Teo's easygoing Everett LaRoi in a tight again, and with Old Reliable/Pangina's Tom Murray on standup! They just need to smile at each other a bit more. Regrettably gazing at a fleeing crowd, AA Sound System brought out the cosmic



pasta, Lone Arndt an underrated performer around here. They get better every time, what if it took anyone without this 25-minute set to get a fucking drink?

FISH GRWIKOV

cd reviews

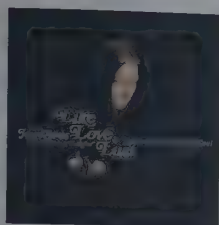


PETER BJORN & JOHN
Writer's Block
(XL)
★★★★☆

THE THIRD ALBUM FOR THESE THREE arena-impaired Swedes is proof enough that indie rock doesn't have to—and could never ever again, for god's sake—be as good as dead. Instead, *Writer's Block* refreshes twist on general relationship and down and it jangle-jangles along bubbles to the Arcade Fire ("Objects of Affection"), makes you wish Bobby Verin had been a shoegazing hipster young folks, "whistling and bumping to twisted bongo rolls," and inadvertently re-spins the syncopated drums from Verin's "Idiotique" ("Up Against The Wall").

It is a bit of a relief: these are merely points of view, as nothing in rock quite sounds like Peter Bjorn & John at the moment. Found today else able to balance all of the new with dancefloor electro-rock weirdness (see "Chills") and grandiose cinematic hypocrisies ("Roll The Credits") lately. In a good sign when you catch yourself singing an album's lovestruck lines over and over, "I'm all about you/You're all about me/We're all about each other" from "Paris (At Night)". *Writer's Block* is brilliant and huge case it just wants you to clap along. So there it is.

FRANÇOIS MARCHAND



JESSE SYKES & THE SWEET HEREAFTER
Like, Love, Lust & the Open Halls of the Soul
(Barsuk)
★★★★☆

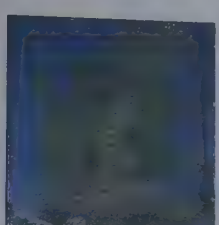
EVOKING THE GRITTY EXPRESSIVENESS OF stoner-era female songstress like Marianne Faithfull, Jesse Sykes and her band the Sweet Hereafter produce a sound that ranges from hippie-influenced dance-rock numbers ("You Might Walk Away," "I Like the Sound") to some grungy riffs that belie their Seattle roots ("Lull").

The album is highlighted in the middle by the meditative, Pink Floyd-esque triptych of "Spectral Beings," "How Will We Know?" and "Hard Not to Believe," and for the most part is more gradual and introspective than the hard-rocking numbers mentioned above.

The twangy guitar and traditional instrumentation are more in line with their alt-country reputation, but Sykes and Co. still don't fall easily into this increasingly mainstream categorization. Instead, they manage to make normally familiar folk and country elements like the fiddle and harmonica haunting and distant—and, ultimately, more compelling.

This is never more apparent than on the closing set of "Morning, It Comes" and "The Open Halls of the Soul," where all these sounds merge together, forming a beautiful, melancholic, and very fitting outro.

ADAM GAUMONT



LONEY, DEAR
Loney, Dear
(Sub Pop)
(Sub Pop)
★★★★☆

EMIL SVANANGEN, AKA LONEY, DEAR, HAS a story that sounds like a thousand others bearded with a high-pitched voice in a bedroom, creates miserable indie-pop with gladiators, Casios, found percussion, and a four-track; gets picked up by indie conglomerate Sub Pop and records a discography the length of a river. Svanangen's latest, *Loney, Dear*, fits in perfectly, drawing comparisons to Ariel Pink, Elliott Smith, and wimp-of-the-century Sufjan Stevens.

Unfortunately, it's going to be tough for Svanangen to find a real audience in his sea of misery: his potential listeners will only be able to ask themselves, "Why would I listen to Loney, Dear when I can listen to Ariel Pink, Elliott Smith, and Sufjan Stevens?"—which is a shame because *Loney, Dear* is a pretty formidable effort, with lyrical high points in melancholy ("I Could Stay") and quirky pop ("Saturday Wails") but ultimately we've heard a lot of it before.

Still, this doesn't change how sweeping, organic, and emotional the music is. *Loney, Dear* has made a good record, regardless of how tough it's going to be to notice.

EAMON MCGRATH



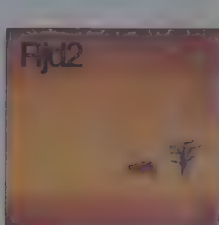
2RAUMWOHNUNG
36 Grad
(Virgin Germany/EMI)
★★★★☆

WITH THREE ALBUMS UNDER THEIR BELT the duo of Inga Humpe and Tommy Eckardt find of being pegged as yet another Berliner electro pop act. So they released a selection of their previous efforts lightly disguised as mainly acoustic, latin-inflected grooves. Now this German Goldtrap returns in the middle of winter with an album longing for the perfect summer, combining that Latin flair with their laidback electro.

Despite infamously coming together in order to provide an East German tobacco manufacturer with a jingle, Humpe and Eckardt pack solid German New Wave credentials into their modest two-room flat (from which they take their name), and their combined talent makes this a competently envisioned and executed album.

Inga Humpe's sensual vocals provide a compelling counter-argument to the lingering perception of German as a harsh language, yet the dominating sensation is melancholy either impatiently awaiting the arrival of summer or yearning for that long lost summer of youth. Hence the title (36 degrees) could just as well indicate the body temperature of the performers as an approaching heat wave.

LECH LINKIEL



RJD2
The Third Hand
(XL)
★★★★☆

COMMON HAD A SONG CALLED "I USED TO LOVE H.E.R.," speaking to hip-hop as a woman. There might be a flip of hand with RJD2. See, I Used To Love Him, but ever since he got this new girlfriend (i.e. British indie pop), he's been pretty insufferable to hang out with.

But bless the boy: he's finally making something "real." This album is his first featuring mostly live instruments and he takes to singing on almost every track. This, obviously, is all a mistake. RJD2 had not yet mastered the art of producing with the rapper in mind, but still decided to forgo the MPC for a live drum kit. His lyrics are stilled ("She can get plump off of beer and meat-loaf"), with a vocal style cribbed from other singers he probably likes (Yorke, Albarn, Wilson) in the time-honoured tradition of karaoke.

The drum work still maintains an aura of hip-hop, with one song sampling the break from "Billie Jean," but the rest of the music is closer to Belle & Sebastian than "Rock the Bells." And he sounds really satisfied singing about a girl being a "sweet piece" who dated a bunch of cars ("Mr. Lexus, Dr. Civic and Mr. Legend") over a sub-LCD Soundbytes disc as post-hoc.

ROLLIE PEMBERTON

day: The Holmes Brothers, *State of the*

Allegator

spooky as any other Holmes Brothers

—

never

pages to

permanently

their own

D—until's

lose to

shirking

transitions

even funk

rock country, and gospel that mark the

as a great live act. An eerie, soulful "I

at You to Want Me," George Jones'

in Funny What a Fool Will Do," drum-

Pepper Dixon's thrilling falsetto on "Three

Wells" are reason alone to pick this

over more than anything on this record I

DAYS IN THE LIFE

TOM MURRAY

Levon Helm coming in on the second verse,

singing in a frail, pained voice that faded

verse "then she called me close beside her,

whispered softly her goodbye" not because it

gives him any comfort, but because he's terri-

fied. As scary a piece of music as I've

heard in a long time.

Saturday: Yoko Ono, *Yes, I'm a Witch*,

Arcturians.

Old Yoko

tracks remixed,

and redone by the

likes of Hank

Shacklee (of

Public Enemy),

DJ Spooky, Cat

Power, and Le

Tigre. Better than you might imagine, even

great at points—The Flaming Lips Neut-
ish take on "Cambridge 1969," Peaches "Kiss

Kiss Kiss," and Jason Pierce's "Walking On

Thin Ice" are highlights—and while not proof

that she's the great songwriter/innovator her

husband suggested, it at least shows that she

has good taste in collaborators.

Sunday: Roberto Plano, *Brahms—Plano*,

Arcturians.

Gorgeously

played, meditative

solo piano

versions of

Brahms—

Sonata No. 3

in F Minor Op.

5 and Klavier-

stücke Op. 118—recorded at the Banff Cen-

tre last January by the critically acclaimed

Italian keyboardist.

Monday: Coca Montoya, *Dirty Deal*

Alligator

Guitar hero

blooz-rock,

expertly played,

slickly pro-

duced—a future

beer commercial

in the off-

ing.

Tuesday: Anais Mitchell, *The Brightness*,

Righteous Babe.

Wistful, finger-picked folk—sort of Joanna

Newsum crossed with Joni Mitchell circa

Blue, but without either Newsum's charming

eccentricities or Mitchell's songcraft.

Wednesday: Mother Mother, *Touch Us*, Last

Gang.

One of the more undisciplined bands to

come out of Vancouver in the last while—

"Dirty Town" sounds like a country band

hall reggae, and "Love and Truth" a swing

jazz trio erupting into jerky flamenco ex-

clamations. Truly a treasure chest of musical

weirdness, and all the more compelling

because none of it feels forced.

Thursday: John Hammond, *Push Comes to*

Shove, Alligator.

The man was

cool enough to

cover an entire

album of Tom

Waits songs,

and there's still

enough stomp

left over from

those sessions

to get a track

like "Mean Ol' Lonesome Train" over but

standard 12-bar ("Push Comes to Shove," "If

You Wanna Rock n' Roll") is his mien, and

that divides the listeners up between those

that love the relentless groovy blues and

those that don't.

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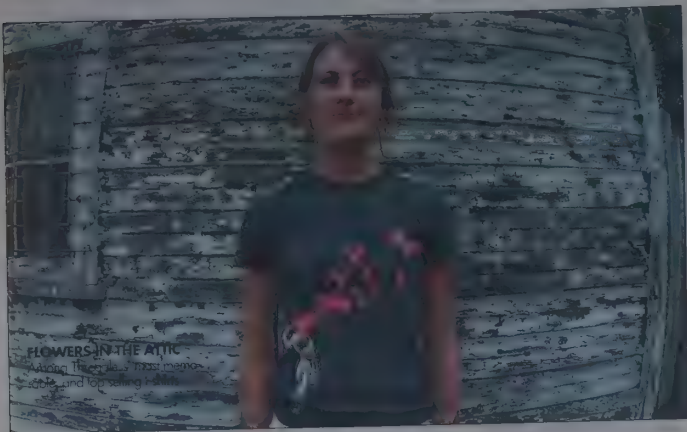
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T-shirts on demand

Getting hooked on threadless.com

DESPITE MY BEST EFFORTS, I CANNOT get my boyfriend to wear anything but t-shirts. He's got zillions of them—band shirts, funny quote shirts, graphic shirts—and, until recently, I refused to buy him more

t-shirts. I considered them unoriginal, unexpressive, unexciting, and generally the opposite of "stylish," period.

After wasting numerous birthdays and Christmases by giving him

"nice" clothes that never got worn, I stumbled upon Threadless, an ongoing Internet t-shirt design competition. Jackpot. I thought, groovy, printed t-shirts with inspiration and legitimate design behind them—birthday gift problem solved.

With about 500,000 international members, Threadless isn't the great big secret it used to be when it started back in 2000. The streets aren't exactly flooded with Threadless t-shirts now, but those who are familiar with them know all too well... Threadless seems innocent enough at first. You start perusing the catalogue, maybe you order a couple designs that intrigue you. You start getting used to all your friends' comments on how brilliant and unique your new tees are. Soon, you're hooked, rating new designs and checking back weekly to see which of your favourites gets selected for printing. And then, you just can't let go.

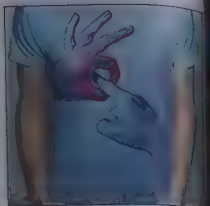
"I think the whole concept is great. Designs submitted by the people, voted on by the people," says Edmonton hometown boy Cody Petruk, who has had five of his own designs printed with Threadless since 2004. "They release about six shirts a week now, so there's always new stuff to look at, there's not too many stores can boast that kind of thing."

Threadless doesn't shaft the winning designers' either. "I like that they don't put their logos on it," says Petruk. "You know they're not trying to sell anything through the shirts." Moreover, the name of the designer and the title of the artwork are printed on the inside collar of each shirt.

Anyone can submit a design for consideration, and the winning designers receive \$2000 in cash and prizes for each design printed. Petruk explains that one of the nice things about giving a shirt is the support you give to aspiring designers. "You know that on the other end is some guy who just made money off the shirt. A lot of the guys on here are professional designers but a lot of them aren't," he says.

"For me, it's pretty much paid my tuition for this year."

In 2005 Threadless, added another appendage to the contest, giving their designers more exposure and better prizes. The "Loves Threadless" competition, in which designers compete to have their design



chosen for a special project, has featured designs paying homage to bands like The Decemberists and The Used, and, most recently, a tribute to the art of storytelling in conjunction with the Tribeca Film Festival.

Around 150 designs are submitted every day by international competitors, and 6-10 designs are announced for printing each week. The buying process is pretty easy. Petruk notes "because you tend to get a really large variety of different designs, there's a lot of selection when you want to buy one." The range of art is quite incredible, the designs range from funny to cuttingly poetic to profound. Some, like the popular "Flowers in the Attic" depicting a skirted girl with a gun blowing pink butterflies off her brain and across the shirt, are wickedly shocking. Politics and activism are common themes as well, one of the all-time best sellers titled "The Communist Party" was an illustrated design featuring Marx, Lenin, and Mao Tse-Tung wearing party hats (Marx in a lampshade) and reveling together.

And the whole thing works for cheapies like me. The shirts Petruk notes, are "pretty cheap for the most part. After shipping they end up being about \$25 (CAD). For really good t-shirt that's not too bad."

Considering the \$60 plus I usually spend on turtleneck sweaters and dress shirts for my guy, I've finally developed some affection for the quintessential t-shirt, not nearly as humdrum as I once thought.

FAWNDA MITHRA

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my look



Name: Ferdinand Langit

Where: Alberta Legislature Grounds

Occupation: Political Science Major at the University of Alberta and Executive Receptionist at Lion's Breath Yoga and Pilates Centre

Describe your Style: I am highly influenced by Parisian street style, as well as the charismatic look of John F. Kennedy Jr.

Wearing: One of the best vintage stores in Edmonton is the Gypsy Queen (10762 - 82 Ave.) That is where I purchased my leather jacket for \$30. My dress shirts, on the other hand, are tailored in the Philippines. I can never find dress shirts in Edmonton that fit my swells physique, I am also wearing BDG skinny jeans from Urban Outfitters. My shoes are from Montreal. The store appeared old worldly, it felt as though I was buying them from an authentic shoe factory in Florence. I fashioned my suspenders from pieces of discarded hardware and elastic bands. My bow tie is actually a strip of jersey from

American Apparel. The tunnels in my ears are a replacement pair for the set I lost in a frenzy to get out of a Madrid apartment and my rings, engraved with my nickname, were given by my mother. The briefcase, a Louis Vuitton Porte-Document Pegase, is my attempt to bring Baroque opulence into these modern days where high fashion is in a state of regression

Hair: Anthony at Crush

Into: Fashion. I think that fashion should be an art form, an expression of self, not solely a consumerist outlet

Politics: I am a product of colonialism, which might explain my interest in Eurocentric politics. Another interest in politics is gender based. It reminds me that, at times, gender issues deserve elucidation in an attempt to comprehend the complexities of society. Yoga helps me quell the chaos of the world around me. I find inspiring that in an industrially created room there is a practice of harmoniousness

TED KERR

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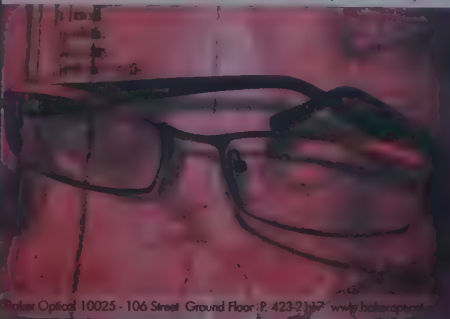
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DID YOU KNOW THAT.....

Planned Parenthood Edmonton has a sex-positive website at www.ppae.ab.ca educating individuals and couples about numerous aspects of healthy sexuality, parenting, pregnancy, and options for unplanned pregnancies.

Check out www.ppae.ab.ca to discover more about:

- **Parenting** – How to talk to your kids about sex.
- **Youth** – Read about the most common sexual myths and actual questions & answers from Edmonton teenagers.

- **Sex Education** – Why comprehensive sex education is so important in our school system.
- **Men** – Fill out the Young Men's Questionnaire and learn more about your sexual self.
- **Choice** – Pro-choice information on birth control and pregnancy options.
- **Multicultural Sexual Health** – Equips new Canadians with the skills and knowledge to make informed choices around issues of sexuality within the context of their values, beliefs, culture, and experiences.

• **GLBTQ Info** – Learn about queer parenting and how to start the process of becoming a GLBT (Gay, lesbian, Bisexual, Transgendered) parent in Canada.

If you have questions about sexuality, birth control, or pregnancy, you can email a counsellor on our website or contact us at pphelp@hotmail.com. If you would like to speak to a counsellor or make an appointment, please call 780.423.3737.

Reclaiming the Internet as a Tool for Sexual Education

Much has been written about the dangers of sex and the Internet. Accounts of sexual exploitation of minors and freely available pornography have led to widespread apprehension amongst Canadians about the topic of sex and the Internet. We've put up firewalls, installed censoring software, and started monitoring chat rooms – protective walls to safeguard our youth. While much useful and necessary work has been done to raise awareness of the dangers online, very little has been said about the internet's positive potential. In our anxious efforts to protect the vulnerable, public policy on sex and the Internet risks becoming myopic, missing or ignoring the internet's enormous

potential to promote sexual health and healthy sexuality.

A recent Ipsos poll conducted on behalf of the Canadian Association for Adolescent Health found that 69% of teenagers use the Internet as a source for information on sex and sexuality. The same poll found that 31% of teenagers were uncomfortable talking about their sexual health with others, and a further 34% had difficulty finding useful sexual health information. It's clear that people are going online to find out about sex and sexuality, but it's also clear that they aren't often finding what they're looking for. It's time to reclaim the Internet as an essential tool for sexual health education.

In our anxious efforts to protect the vulnerable, public policy on sex and the internet risks becoming myopic, missing or ignoring the internet's enormous potential to promote sexual health and healthy sexuality.

Ask a Sex Expert...

How do I bring up a sexual fantasy with my wife?
Kinky on the Prairie

It really depends on how 'straight' your fantasy is. The more vanilla it is, the easier it should be to bring up. That being said, there are a few guidelines you should follow. One of the most important things is to have the discussion outside of the bedroom and not while you're having sex.

If you have open lines of sexual communication in your relationship you could just tell your wife your fantasy. Or, you could ask her, "what's something you would like to try sexually?" Then, you could tell her your fantasy. However, since you asked the question, I'm assuming this is not possible. In situations like this it is generally best to indirectly introduce the topic. Say something like, "Honey, I read an article last week about (insert fantasy here). How do you feel about that?" Your wife will give you a pretty good indication of her feelings on the topic.

My boyfriend has lost his sex drive. He's only 25 and I'm worried I'll never

have sex again. How can I help him get it back?
Desperately Seeking Sex

First of all, explain to your boyfriend that he is not alone. A large American study by Laumann et al. (1999) found that 14% of men had suffered from lowered sexual desire in the past year. Have a discussion with your man and let him know that there can be many factors contributing to his lower sex drive including: medications (especially antidepressants and antihypertensives), drop in testosterone levels, alcohol consumption, stress, and lack of sleep.

It is best not to judge him, place blame, or question his manhood. Work with your boyfriend to remove any barriers that are affecting his sex life. If the problem persists (and if it remains a problem for him and/or you) consult with a doctor or sex therapist.

If you have a question about sexuality that you would like answered by a sex expert, please email brian@ppae.ab.ca and watch for the response in the next Planned Parenthood Edmonton newsletter in See Magazine.

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City of Edmonton Archives, RA600-2336a, Edmonton Bulletin Collection. Pilot Margaret Littlewood at the controls of an aircraft. (April 29, 1949)



GET TURNED ON!

SRH Day 2007

On February 12th, the Canadian Federation for Sexual Health (CFSH) will launch this year's Sexual and Reproductive Health Day campaign. Under the slogan "Get Turned On!", the campaign will focus on fostering sexual health education online. In conjunction with partners across the country, we have developed a Toolkit that is available online for download and can be printed out for easy distribution by sexual health educators around the country. The kit contains invaluable resources for researching online and effectively using chat rooms, as well as tips on communicating sexual health needs to others and ideas for organizing an SRH Day event in your own community. In addition to the toolkit, our website - CFSH.ca - is a one-stop-shop for info on sexual and health and sexuality. CFSH.ca is the go-to resource for sexual health information in Canada, and we're continually working to make sure that it's easy to use and has the highest-quality material. In Edmonton, Planned Parenthood delivers the resources in the community, the website is www.ppaeb.ab.ca.

Please join us for the Edmonton International Women's Week Celebration 2007

Sunday, March 4

The Edmonton International Women's Day Committee invites you to

The Opening Ceremonies

Edmonton City Hall
1 Sir Winston Churchill Square
1:00 p.m. - 3:15 p.m.

Featuring:

"Women at Work at Home and in the Community - 1917 to 1950"
An exhibition of photos from the City of Edmonton Archives.

Dance Performance by The Vibe Tribe

Outdoor Hockey Game featuring players from the Northern Alberta Female Hockey Association.

Wednesday, March 7

Medical Students for Choice presents

"The Vagina Monologues"

by Eve Ensler

University of Alberta Hospital

Bernard Snell Theatre

8440 - 113 Street,

7:00 p.m.

Ms. Ensler has devoted her life to

stopping violence, envisioning a planet

in which women and girls will be free

to thrive, rather than merely survive.

The Vagina Monologues is based on

Ensler's interview with more than 200

women. With humor and grace she

presents a candid and sensitive

and story.

Tickets \$15

For more information, please email

edw@ualberta.ca

Thursday - Saturday, March 8, 9 & 10

PETS Productions presents

Five Women Wearing the Same Dress

by Alan Ball

TransAlta Arts Barn

PCL Studio Theatre

10330 - 84 Avenue

8:00 p.m.

From the creator of *Little Feet Under*

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Five bridesmaids escape from the

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find an even harsher reality within

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At the heart of our work is the principle of choice. Information enables people by expanding the range of choices available to them. Moreover, by equipping people with knowledge, the need to build protective walls around them diminishes. The Canadian Federation for Sexual Health hopes that by providing people in Canada with the tools to navigate the often overwhelming amount of sexual health information online, that we are helping them to make informed decisions about their sexual health. If we can do that, then we've done our job.

Do you have an interest in Sexual and Reproductive Health issues?

Planned Parenthood Edmonton is seeking members of the community to volunteer on a special event committee or as Board members.

The special event will occur in 2008 and involves bringing a notable speaker to Edmonton. Committee members will support the planning and delivery of this event.

Board members for Planned Parenthood Edmonton meet monthly and support the organization in a governance manner.

For more information please call 423-3737 and ask for Larry or Rose.

Annual General Meeting Notice

Planned Parenthood Edmonton

March 17, 2007

Formal Meeting at 11:00 AM

Lunch to follow at Noon

Planned Parenthood Office

#50, 9912 106 St

RSVP 423-3737 By March 14,

2007

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— \$75 - Provides one hour of education programming

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FROM THE TSARS TO THE STARS
Feb 15-19, 22-26, Metro Cinema,
Zeidler Hall, Citadel Theatre

THAT ALIEN IS SOOO FAKE

Or, Soviet History, The Fun And Easy Way



To the Stars by Hard Way, 1961

story Matthew Halliday

Buzz Aldrin and Neil Armstrong were not, it turns out, the first guys to walk on the moon

In 1938, Soviet cosmonaut Ivan Kharlamov was rocketed there and back returning to Earth by way of a crash-landing in the Chilean Andes. Traumatized, he could think of nothing upon his return but finding his way home to his beloved USSR, undertaking a perilous journey across the Pacific in a makeshift raft to get back to the motherland, where he arrived an incoherent, brain-dam aged wreck

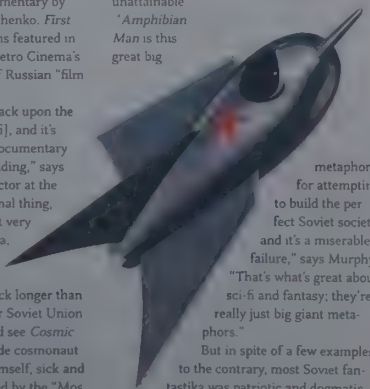
At least, that's the story according to *First on the Moon* (2005), a mockumentary by Russian director Alexei Fedorchenko. *First* is the most recent of the 11 films featured in *From the Tsars to the Stars*, Metro Cinema's two-week long retrospective of Russian "film fantastika" from 1912 to 2005

"*First on the Moon* is a look back upon the whole history [of Russian sci-fi], and it's the mockumentary, the faux-documentary about the early, early moon landing," says Marsh Murphy, executive director at the Metro. "It's a completely fictional thing, right? But the film paints a not very glowing picture of life in Russia, and the way the government controlled the truth."

Celluloid subversion goes back longer than one might expect in the former Soviet Union. In 1936, Soviet audiences could see *Cosmic Voyage*, a story about a renegade cosmonaut who flies to the moon all by himself, sick and tired of the restrictions imposed by the "Mos cow Institute for Interplanetary Travel."

And in 1962, 65 million Russians turned out to see *Amphibian Man*, about a young man whose mad-scientist father gives him the gills of a shark, making him the first citizen of what he hopes will become a class-free underwater utopia, where there will be "no poor and no wealthy," and "everyone will be free and happy." His dream comes to an ignominious end due to the avaricious machinations of a sleazy pearl-fishing magnate—ugly American capitalism personified. But, while free-market capitalism is the villain, the mad scientist with socialist dreams is still a mad scientist, after all, and his dream seems just a little, let's say, unattainable

'*Amphibian Man* is this great big



metaphor for attempting to build the perfect Soviet society and it's a miserable failure," says Murphy. "That's what's great about sci-fi and fantasy; they're really just big giant metaphors."

But in spite of a few examples to the contrary, most Soviet fantastika was patriotic and dogmatic (though not much more than a lot of

American films from the same period). And *From the Tsars to the Stars* is a campy pop-culture romp through an alternative history of the 20th Century

COLD WAR, REDUX

For North American sci-fi fans, a lot of these films will look awfully familiar. Besides featuring the same hammy acting, absurd plotlines, and space monsters of the guy-in-a-rubber suit variety that Hollywood was turning out at the time, a lot of the Soviet films were cannibalized by American producers like Roger Corman, who bought up whole bunches of them and used their footage to

ences. These films were used for their space battles and prehistoric landscapes."

The cannibalized Soviet films, with their rubber monsters and simple plots, not only were a fitting companion to American sci-fi and pulp, but also influenced American filmmakers—the graceful, balletic orbits of the spaceships in the otherwise hilariously hokey *Planet of Storms* (How hilarious? The spaceships have wooden cabinets) are more than a little reminiscent of the spacecraft in Kubrick's 2001: *A Space Odyssey*, which came seven years later.

More surprisingly, Soviet filmmakers were influenced by American films that were se

The cannibalized Soviet films, with their rubber monsters and simple plots, not only were a fitting companion to American sci-fi and pulp, but also influenced American filmmakers ...

create new movies. Both *The Heavens Call* (1959) and *Planet of Storms* (1961)—about a crew of Cosmonauts who land on Venus and discover it populated by dinosaurs—were "re-purposed" this way, the former being made into *Battle Beyond the Sun* (1962) by a young Francis Ford Coppola.

"*The Heavens Call* is the Americans and Russians in space," says Murphy, "and the Americans failing and the Russians saving the day. And when the film was later remade by Roger Corman, that aspect of the storyline was, of course, lost completely... It's like how *Godzilla* was re-edited for American audi-

enced into the USSR via a subversive cineaste underground.

"Copies would get smuggled in," says Murphy, "and the elite filmmaker folk would sort of pass it around, samizdat-style [samizdat is Russian for "self-publishing"]. It was the way that foreign papers, or photocopies of a foreign article or journal would get into the country in someone's briefcase. Much of western scientific and social thought was making its way into the country by these underground channels. A similar thing was happening with cinema."

HIGH-SCI-FI

While the '50s and '60s flicks are silly, ridiculous space-camp things start to get more interesting in the waning years of the USSR, when the films started to become more technically—and philosophically—complicated.

Andrei Tarkovsky (best known in North America for *Solaris*, remade by Steven Soderbergh) is responsible for *Stalker* (1979), a three-hour metaphysical mind-fuck about three men: the Writer, the Professor, and the "Stalker," whom the Writer and Professor hire to guide them through a polluted post-industrial hellscape called "The Zone," which looks like a decrepit, abandoned town in some former Soviet-bloc country. The locals who live nearby believe that the Zone contains some kind of power that grants the dearest wishes of those who enter.

There are vague hints that either alien or divine intervention created the Zone, (Tarkovsky was a firm believer in UFOs and alien life) but we never find out. Nothing overly science-fiction-ish happens, but a pervading sense of danger and mystery make for an extraordinarily unsettling and beautiful film, a Platonic, philosophical journey into the eternal "why?" of life itself. (Hauntingly, the Zone is located just outside a town over which loom the four cooling towers of a nuclear power plant. Given the unspecified disaster that created the Zone, and the Stalker's deformed child, it seems as if Tarkovsky was prophesying Chernobyl seven years before the meltdown.)

Stalker is the best of the films being presented, but close behind is probably the *astroika*/Glasnost-era *Zero City* (1988), by Karen Shakhnazarov. Made a few years after Mikhail Gorbachev had begun loosening state repression and censorship (Gorbachev's photograph is seen lingering in the background, on walls and desks, several times throughout the film), *Zero City* is a creepy, funny story about Moscow engineer Aleksei Varakin, played to befuddled perfection by Leonid Filatov. Aleksei travels to a small town on business. Shortly after arriving he goes for dinner at a local restaurant, where he's

presented with a cake baked in the shape of his own head. He refuses to eat it, which prompts the suicide of the chef. Varakin tries to leave town but can't, and is instead forced to navigate a bizarre bureaucratic nether world that resembles a cross between Terry Gilliam's *Brazil* and Kafka's *The Castle* (an other story of an Eastern European bureaucracy trapped in a surreal, illogical, bureaucracy from which he can't escape).

And here's Glasnost for you. If Shakhnazarov wasn't influenced by David Lynch, I'll eat my hat. The townspeople come to believe that Varakin is the son of the dead chief, who also happened to be the town's first "rock 'n' roller." At the opening of the town's first rock 'n' roll club" we see grim-faced Soviets in full dress uniform dancing to "Rock Around the Clock," a moment as self-consciously weird-for-the-sake-of-weird as anything in *Eraserhead* or

Blue Velvet. The film's allegorical journey through the desecrated state of post-Soviet Russia is littered with just the same kind of surrealism as Lynch's movies, and it takes Andrei Tarkovsky—only Shakhnazarov's funnier.

END OF THE CENTURY

Films like *Stalker* and *Zero City* were made in the late '70s and early '80s, a time when the powers that be were still mostly concerned with putting forth the party line.

Watching the doctrine (though occasionally subversive) pulp of the Stalin era give way to the open satire of the Glasnost and post-Soviet films makes it clear as if anyone doubted it, that a culture does not flourish under conditions of repression. The films of the '50s and '60s are fun, but they were created, for

the most part, by what Trosky would have called "fellow travelers." Starting in the '70s we see films that are just as—if not more—risk taking as the films of the '50s and '60s, but they're made by people who are not necessarily fellow travelers.

"If a work is made to be important in some way, it's a fiction of fantasy," says the kind of ignored "satire."

When it comes to science fiction, like Borges' story *More's Utopia* or Gulliver's *Utopia*, it's not really considered as sci-fi. It's called a political model. It's called literature.

So much sci-fi is, at heart, political. The ancients had the gods of Ulysses or of Ulysses's gods. That's what science fiction is.



Bliss, K. S. / S. 143

COSMOLOGY

Tsars To Stars In Brief, By Matthew Halliday (movies are rated out of a possible five Russian rocketships)

The Cameraman's Revenge

(Best kinematograficheskogo operatora) 1912

Animation genius Wladislaw Starewicz used dead insects to enact scenes of mundane domestic drama. Here it's a soap opera about infidelities amongst beetles. One beetle cheats on his wife with a dragonfly. Arriving home after his tryst, he finds his wife cheating on him with another beetle. Afterwards, he takes his wife to the movies, where a grasshopper filmmaker exacts his revenge on the double-crossing husband. The only pre-Revolution film here, and, maybe not coincidentally, the only non-political one.

Feb. 22 at 9 pm, Feb. 26 at 7 pm (screens w/ *Cosmic Voyage*)

Cosmic Voyage (Kosmicheskiy reis)

A frustrated cosmonaut's ambitions are thwarted by Moscow's bureaucratic meddling. "Huts to Moscow," he says, and takes off for the moon anyway.

Given the openly subversive subtext of much science fiction, Soviet authorities were leery of approving too many sci-fi films. After 1924's *Apollo*, it took 12 years for another sci-fi film to

get approved in the country, and for their trouble, Soviet authorities got a poem to individualistic perseverance and decidedly non-communal decision making.

Feb. 22 at 9 pm, Feb. 26 at 7 pm (screens w/ *Cameraman's Revenge*)

The Heavens Call (Nebo Zovet)

A thuddingly obvious analogy for the cold war, the film takes place after a nuclear war, when the Earth's nations have been divided into two hemispheres. The hemispheres' competing space programs launch rival probes to the moon and Mars; bad special effects ensue.

Feb. 15 at 7:15 pm, Feb. 17 at 9:15 pm

Planet of Storms (Planeta Bur)

1961, *RRR*
Patriotic cosmonauts land on a Venus populated by dinosaurs, leading them to philosophize like stoned college juniors about the possibility of all life in the solar system having originated in one place, carried from planet to planet by space travelers. Like, whoa, man. Groundbreaking special effects for the time.

Feb. 15 at 9 pm, Feb. 18 at 7:15 pm

Evenings on a Farm near Dikanka

(Vechera na khutoro bliz Dikanki) 1961

Nikolai Gogol was a Ukrainian writer of fantastical stories whose work, enormously popular in Russia and Eastern Europe, has inspired a number of film adaptations. This is among the best known, involving a blacksmith's, his journey from a small town to St. Petersburg, and a meeting with the devil himself.

Feb. 16 at 7 pm, Feb. 19 at 7 pm

Amphibian Man (Chelovek-Amfibiya)

1961, *RRR*
A surprisingly sophisticated film both thematically and technically for the time, this was a huge box office hit in the USSR. Filmed near the decidedly un-Russian coastal villages of Cuba (thanks, comrades!), *Amphibian Man* follows the Edward Scissorhands-ish ordeal of the aforementioned fish/man as he tries to win the love of the daughter of a salty local fisherman, whilst battling evil capitalists (them again).

Feb. 22 at 7 pm, Feb. 24 at 9 pm

Ruslan and Ludmila

1972, *RRR*
Ruslan embarks on a quest to save his bride Ludmila when she's kidnapped on their wedding day by an evil sorcerer. Based on a poem by Alexander Pushkin, this celluloid fairy tale includes gorgeous, awe-inspiring sets, fantastical creatures, and much oddball (to us westerners) Russian folklore.

Feb. 23 at 8:30 pm, Feb. 25 at 8:30 pm

Stalker

1979, *RRRRRR*
Don't ask me what it's about. Andrei Tarkovsky's (*Solaris*) brilliant, beautiful mind-bender, a philosophical/metaphorical journey to the dangerous, contradictory heart of the human condition. Or something like that. Best of the fest. See it.

Feb. 16 at 8:30 pm, Feb. 19 at 8:30 pm

To the Stars by Hard Ways (Chert zemli k zvezdam)

1981, *RR*
An android named Neeya hopes to enlist humanity in an attempt to save her home planet, Desna, destroyed by global warming and greedy capitalists (portrayed here as hideous dwarfish freaks). A propagandistic indictment of capitalism

and environmental destruction, it ends with these words: "All footage of the dying planet Desna was shot on Earth." Totally deep. Also features a hilariously fake robot. Fun, campy perfection.

Feb. 17 at 7 pm, Feb. 26 at 9 pm

Zero City (Gorod Zero)

1988, *RRR*
An open critique of Soviet society, this Glasnost era film is a surreal combination of Kafka, Lynch, and Gilliam. American rock music, Russian folk songs, mysterious suicides, subterranean museums and a deadpan, Monty Python-esque protagonist make for one of the most ambitious, and easily the funniest (at least, the most intentionally funny) film of the bunch.

Feb. 24 at 7 pm, Feb. 26 at 8:45 pm

First on the Moon

2005, *RRR*
Sick of cheesy Soviet sci-fi? How about a satire of cheesy Soviet sci-fi? A mockumentary about a Soviet cosmonaut who is selected for a super secret moon launch in 1938, this faux-doc is not only a great piss-take on carry space travel films, but also a subtler drama about the repression of Soviet Russia.

Feb. 23 at 7 pm, Feb. 25 at 7 pm

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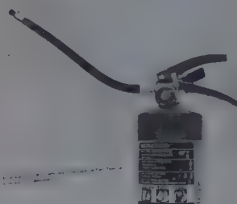
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FRISBEE

THE LIFE AND DEATH OF A HIPPIE PREACHER



Royal Alberta Museum Theatre
February 18, 2007 - 6 PM - Admission is Free
Donations will be accepted to fight HIV/AIDS in Edmonton

Special screening of David Di Sabatino's film

Lonnie Frisbee was a man who possessed great spiritual power and promise, became an outcast because of his secret homosexuality and died of AIDS. This evening will explore his life and death, and the Christian Church's response to it. People from all backgrounds and opinions are welcome. In conversation with the film's director, David Di Sabatino, 7:30pm.

This evening of Faith & Film is a part of the Urban Christian community meeting. The meeting will be held at the Museum Theatre Sundays at 10 AM.

UrbanBridgeChurch

on screen

ADORABLE
Or, at the very least,
not deplorable



Coo with Hugh, Drew

Music and Lyrics a silly, pleasant love song

MUSIC AND LYRICS

Directed by Marc Lawrence, Starring Hugh Grant, Drew Barrymore, Opens Fri, Feb 16, 4 stars

BEFORE SEEING *MUSIC AND LYRICS*, I hadn't thought to compare silly pop songs and silly Hollywood films. Both forms are light, derivative, largely unoriginal, generally forgettable. And yet, once in a blue moon, they sometimes manage to put a big smile on your face. *Music and Lyrics* doesn't just admit to this analogy, but rather wears it as a badge of

pride. And though—like admitting that you once liked a song by Wham!—I'll likely regret saying this later, *Music & Lyrics* put a big smile on my face.

The film opens in full Wham! mode with an '80s music video by Pop!, a duo starring Alex Fletcher (Hugh Grant) as an Andrew Ridgeley-esque figure. Flash forward a decade or so and Alex is living comfortably playing high school reunions and theme park shows. One afternoon, he is informed by his manager (Brad Garrett) that Cora

Corman, the latest dead-eyed Britney/Christina automaton, wants Alex to write a new song for the two of them to perform. The catch is that Alex has never been able to write lyrics, and Cora wants the song in a few days. Simultaneously, however, a woman named Sophie Fisher (Drew Barrymore) turns up in Alex's apartment to water the plants, and turns out she has quite the waxy with words.

Sophie and Alex team up to write the song and in an odd twist, comedy actually ensues. Laughter occurs. This may not be true for everyone, but for those of us who have found Drew Barrymore and Hugh Grant charming in the past, they are at their best here—particularly because the script actually gives them funny things to say. And really, Hugh Grant dancing very badly in tight pants is kind of awesome. The subplot about Cora has some priceless moments, particularly a scene in which she enters her arena show from a giant rotating, flame-throwing Buddha.

I'll likely regret saying this later, but the movie put a big smile on my face.

In the romance half of this rom-com set piece, things are pretty much on track. Barrymore and Grant share an easy, comfortable onscreen vibe. It was nice that both characters were romantically damaged in a fairly real and unspectacular kind of way. The usual plot moves along at a great pace, and while the final romantic gesture feels a tad forced, it's easily forgivable.

The memorable thing about *Music and Lyrics* is that it understands that the feeling you get from a great pop song only works if you're not patronizing about the subject of the song and the people enjoying it. Pop songs and this film are the kinds of things that crumble in the face of cynicism, and this film could easily be torn apart.

But, if you've ever let yourself enjoy a goofy pop song in the past—the kind of song that you may not remember forever, but you're humming for the rest of the day—I bet you'd get a kick out of *Music and Lyrics*.

KATE RENNEBOHN

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IN THEATRES FEBRUARY 23RD, 2007

One way Conversation

God not ready to take your questions

CONVERSATIONS WITH GOD

Directed by Stephen Simon. Starring Henry Czerny. Opens Fri, Feb 16, ★★☆☆☆

IT IS A PORTAL TO GREATER TRUTH. You are sensitive to it. Art poses questions, suggests possibilities. At last, it guides people to ideas. It does not dictate, it doesn't show its intentions so baldly.

Conversations With God is not art. It's a self-help book in movie form, complete with scenes of people presenting their testimonials about how it has changed their lives. This movie tells the story of the author of the book, *Conversations With God*, but it's cheesy, didactic, and—worst of all—tells you all the answers.

Author Neale Walsh is played by the fine Canadian actor Henry Czerny, in a terrible fake beard but giving the best he can, under the circumstances. Walsh lectures an adoring crowd, sharing his revelations about life and God. Then the movie flashes back to the episodes in his life that led him to his success.

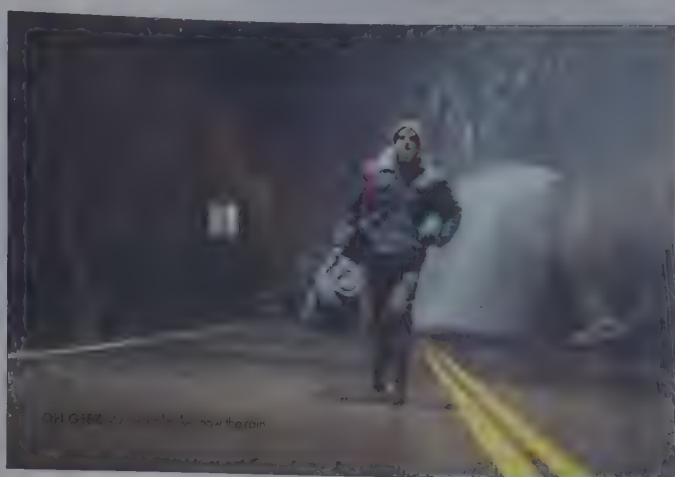
Five years earlier, a car accident left his neck broken and him unemployed and homeless. Too proud to ask for help from his family, he lives

Even so, it's hard to really worry about the guy. He glides through even the worst times, being helped out by mysterious helpers, coincidences, voices, and premonitions.

You get the sense that if you're not already converted, we're being sold something. Speaking to a Unitarian congregation, he declares that spiritual men and women, like firefighters, teachers and other service workers, should not be relegated to be penniless and celibate. And so he hasn't, five bestselling books and a fortune later.

Like other religious tracts, *Conversations With God* leaves no room for questions (why does anyone believe him?), and asks you to believe in only one way. But if history has taught us anything, it's that one should beware those who claim to speak to God and then profit from his disciples.

MARI SASANO



It's a self-help book in movie form complete with scenes of people presenting testimonials.

at a campground where fellow homeless men gradually help him to make about life on the street, but it's tough. He tries and fails to get jobs. The board gets dirty. People begin to regard him as an undesirable. People also show him kindness, but we can't see that such fortunes are random.

We are meant to feel sympathy for a man who has hit rock bottom. We are supposed to cry for him as he averts his eyes as he eats from a dumpster. But we are constantly reminded that he is not one of Them, that someone who is better than the rest.

When God first speaks to him: "Have you had enough yet? Are you ready now?" It's an invitation that we are meant to think is asked of all of us, if only we could join his club.

Real montages of a man scribbling on a legal pad later, and we're back with Neale, cleaned up and on a speaker circuit. It's a life of a saint, told by the numbers from a walk in the desert to doubt to inspiration.

Though Walsh preaches that he is flawed as anyone, never are we allowed to see him as anything more than a prophet. When someone in the audience dares to question his character, we are shown a glimpse of a young boy and his mother and that he has gone through a series of divorces. But we're not actually told the circumstances, we never see him as anything more than either a victim or a noble seeker of truth.

It's all false humility—where are the choices that led him to the street? What are the actions that left him without family, without friends?

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AND THE NOMINEES ARE... ACADEMY AWARD CONTEST

BEST PICTURE

1. Babe
2. The Departed
3. Letters From Iwo Jima
4. Little Miss Sunshine
5. The Queen

ACTOR IN A LEADING ROLE

1. Leonardo DiCaprio - Blood Diamond
2. Ryan Gosling - Half Nelson
3. Peter O'Toole - Venus
4. Will Smith - The Pursuit of Happyness
5. Forest Whitaker - The Last King of Scotland

ACTRESS IN A SUPPORTING ROLE

1. Alan Arkin - Little Miss Sunshine
2. Jackie Earle Haley - Little Children
3. Djimon Hounsou - Blood Diamond
4. Eddie Murphy - Dreamgirls
5. Mark Wahlberg - The Departed

ACTRESS IN A LEADING ROLE

1. Penelope Cruz - Volver
2. Judi Dench - Notes on a Scandal
3. Helen Mirren - The Queen
4. Meryl Streep - The Devil Wears Prada
5. Kate Winslet - Little Children

ACTRESS IN A SUPPORTING ROLE

1. Adriana Barraza - Babe
2. Cate Blanchett - Notes on a Scandal
3. Abigail Breslin - Little Miss Sunshine
4. Jennifer Hudson - Dreamgirls
5. Rinko Kikuchi - Babe

BEST DIRECTING

1. Babe
2. The Departed
3. Letters From Iwo Jima
4. The Queen
5. United 93

ART DIRECTOR

1. Dreamgirls
2. The Good Shepherd
3. Pan's Labyrinth
4. Pirates of the Caribbean: Dead Man's Chest
5. The Prestige

CINEMATOGRAPHY

1. The Black Dahlia
2. Children of Men
3. The Illusionist
4. Pan's Labyrinth
5. The Prestige

ANIMATED FEATURE

1. Cars
2. Happy Feet
3. Monster House

SHORT FILM - ANIMATED

1. The Danish Poet
2. Lifted
3. The Little Matchgirl
4. Maestro
5. No Time For Nuts

SHORT FILM - LIVE ACTION

1. Binta and the Great Idea (Binta Y La Gran Idea)
2. Eramos Pocos (One Too Many)
3. Helmer & Son
4. The Savior
5. West Bank Story

DOCUMENTARY FEATURE

1. Deliver Us From Evil
2. An Inconvenient Truth
3. Iraq in Fragments
4. Jesus Camp
5. My Country, My Country

DOCUMENTARY SHORT SUBJECT

1. The Blood of Yingzhou District
2. Recycled Life
3. Rehearsing a Dream
4. Two Hands

FOREIGN LANGUAGE FILM

1. After the Wedding
2. Days of Glory (Indigènes)
3. The Lives of Others
4. Pan's Labyrinth
5. Water

SCREENPLAY - ADAPTATION

1. Borat: Cultural Learnings of America For Make Benefit Glorious Nation of Kazakhstan
2. Children of Men
3. The Departed
4. Little Children
5. Notes on a Scandal

SCREENPLAY - ORIGINAL

1. Babe
2. Letters From Iwo Jima
3. Little Miss Sunshine
4. Pan's Labyrinth
5. The Queen

VISUAL EFFECTS

1. Pirates of the Caribbean: Dead Man's Chest
2. Poseidon
3. Superman Returns

MAKE UP

1. Apocalypse
2. Click
3. Pan's Labyrinth

COSTUME DESIGN

1. Curse of the Golden Flower
2. The Devil Wears Prada
3. Dreamgirls
4. Pan's Labyrinth
5. The Queen

MUSIC (ORIGINAL SCORE)

1. Babe
2. The Good German
3. Notes on a Scandal
4. Pan's Labyrinth
5. The Queen

MUSIC (ORIGINAL SONG)

1. "I Need to Wake Up" - An Inconvenient Truth
2. "Lester" - Dreamgirls
3. "Love You I Do" - Dreamgirls
4. "Our Town" - Cars
5. "Patience" - Dreamgirls

SOUND

1. Apocalypse
2. Blood Diamond
3. Dreamgirls
4. Flags of Our Fathers
5. Pirates of the Caribbean: Dean Man's Chest

SOUND EDITING

1. Apocalypse
2. Blood Diamond
3. Flags of Our Fathers
4. Letters From Iwo Jima
5. Pirates of the Caribbean: Dean Man's Chest

FILM EDITING

1. Babe
2. Blood Diamond
3. Children of Men
4. The Departed
5. United 93

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LOOKS CAN KILL Such a noose young man

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Hannibal eats own guts in prequel

HANNIBAL RISING
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YOU KNOW THE BIGGEST PROBLEM with the *Star Wars* prequels? Anakin Skywalker never enjoys his moral descent; he never thrills at his hellish rise. Subsequently, led along stiffly, he really didn't deserve his robotic entombment quite as much.

In the new cash-in prequel to *Manhunter*, *Silence of the Lambs*, et al., Hannibal Lecter certainly enjoys his turn to darkness. In fact, it's the only thing he can enjoy. As the poster says, it all started with revenge.

I want to step aside from the review for a second to ask what's wrong with our society: why is it that we always need to see the beginnings of things. Each mystery must be unraveled; every back story chronicled with ridiculous minutiae; every factoid wikied obsessively by

niche-licking otaku. It's a glaringly lame trend in horror films, when new origins give invented winy-ness to intriguing monsters, robbing them of their metaphorical essence. Do we really need to know the persecuted roots of the Texas Chainsaw mutants? Apparently so. It's like making a film about *Godzilla* as a

It commits the crime of humanization and thus emasculation.

gecko, or the cast of *Frankenstein's monster's* human components before death.

I must say, *Hannibal Rising* is at least interesting. But it commits exactly this crime of humanization, and thus, emasculation. When film cabals vote Lecter the best villain of all time, it's not only because he disturbs us. His mysterious remorselessness and creepy joy moves something unexplained and familiar in us.

But the point of this new film is to erase reservations and make us sympathetic. Lecter becomes, in essence, a war-crime hunter—the bad guy we have no choice but to love. The removal of that choice is pathologically modern.

The film opens in WWII Lithuania: young Lecter and his family watch in horror while Russian troops stopping on their doorstep are eliminated by a German fighter plane. The results are explosive, and only the lad and his tiny sister survive. War makes the greatest of people, and soon enough a band of cackling marauders invades their frozen home and, starving to death, advance on Hannibal's plump sister Mischa... and eat her. We'll see them again.

Jump nine years to nightmare-haunted Hannibal as a defiant teenager in a Soviet orphan's fortress built on Lecter land. "You do not honor the human pecking order," his commandant admires. "You are always hurting the bullies."

Soon enough, after puncturing a few evil aggressors, Hannibal walks to France in search of family—his uncle and his gorgeous wife Lady Murasaki Shikibu (Gong Li). Conveniently, his uncle died in the war. Conveniently, Murasaki has a home full of Japanese swords and a maid that mirrors Lecter's in *Silence of the Lambs*. Conveniently, she also has a bully who insults her honor.

At this point, med-school genius Lecter begins a long journey as avenging Kill Bill ninja that makes us ask if what he's doing is wrong at all, despite his cruelty. He drowns, hacks, stabs and begins to eat his victims, but they're all total jerks, slave traders, or some combination thereof. As in *Star Wars*, each "trade-mark" Hannibal the Cannibal moment or piece of apparel or plot confrontation is foreshadowed with lobster claw subtlety while the whole time we know our anthem can't be killed. Bleh.

So, yeah, there's good scenes and all. But, really, what's the fucking point? Oh, right: \$\$\$\$. Go ahead, suckers.

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—Chuck Thomas, CW-TV

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—K. Alexander, MAMU

"IT KEEPS YOU ON THE EDGE
OF YOUR SEAT."
—Karl Gifford, FOX-TV

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—Guy Farris, ABC-TV

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Alpha Dog acted by up-and-comer Nick Cassavetes' (*The Notebook*), Alpha Dog attempts to accomplish so many things that it ends up accomplishing nothing, getting in the way of his actors and pulling the rug out from under their feet. A parade of young actors (including Justin Timberlake) play a host of despicable characters including Johnny Truelove (based on the real-life figure of Jesse James Hollywood, a notorious L.A. drug dealer during the '90s). Too much talent pulling over a film with no purpose. ☆☆☆☆☆

Because I Said So What happens when you let a middle class, white-bread American mother pick out a husband for her daughter? This annoying, raucous comedy is supposed to show the lengths of the mother-daughter bond, but instead sticks Dune Keaton in her role of the parent: shrill, pushy, and unpleasantly "zany." What is not what they mean when they talk about great roles for strong older women. Milly (Mandy Moore) is stubbornly unwhipped, mother is concerned, and asy. Now we have to be shown all the ways one suitor is wrong (upright, boring, loves modernism a little too much) and the other is perfect (a lovable dud, easy going, accepts Milly's verbal tics). Disappointing. ☆☆☆☆ (MS)

Good Diamonds Fisherman Solomon Vandy (Yimon Humsou) is pressed into service picking diamonds out of a muddy river where he's mistaken for a rebel fighter and arrested, but not before hiding a sizable diamond. Former *Madison Avenue* messenger Danny Archer (Leonardo DiCaprio) smuggles diamonds from Sierra Leone and neighbouring Liberia to a diamond cartel in London. Solomon's diamond is his ticket out of Africa. The usual plot inconveniences are taped together in the usual careless way, but the film's primary failing is that it keeps the action "over there." If director Edward Zwick really wanted to help people's faces in it, he would have shown where the diamonds actually go—say to the fingers of women in white dresses in cities like London. ★★☆☆☆ (KW)

Casino Royale Casino Royale follows James [Daniel Craig] to several exotic locations as he tracks down the main villain of the film, a banker to international terrorists, Le Chiffre (Mads Mikkelsen). Director Martin Campbell has delivered a fantastic action film that relies more on suspense and intrigue than the over-the-top gadgetry of past Bond films. Casino Royale reinvents Bond. He's a lean, mean, cold-hearted, womanizing, professional killing machine. Here we are presented with a real, complex, and brooding man, who doesn't always win. This is a Bond that is rough around the edges and he's all the better for it. ★★★★★ (NC)

Birth and Rebirth After her fiancée dies, Gray (Jennifer Lawrence) is forced to move in with (Thomas Sarver) and Dennis (Sam Jaeger), but is doomed to become attracted to Jaeger (Timothy Dalton), whom she doesn't like. Any moments of actual enjoyment, however, don't occur until Juliette Lewis arrives onscreen, as massage therapist Maureen, and she Smith runs off with the film together. The people who this film is intended for, the "chicks" of the ubiquitous chick-flick audience, will be the most let-down by this unimaginative fare. Garner is boring as Gray, and Fritz is the most one-dimensional character in recent romantic film history. ★★☆☆☆ (KR)

Charlotte's Web In spite of its A-list cast, this adaptation of the beloved spider-saves-pig story ultimately fails. The heart of the book is there, and there doesn't appear to be any attempt to milk-pedal its lefty values. But maybe *Charlotte's Web* was never meant to be a film in the first place. We lose the pacing of a chapter-a-night bedtime reading of the novel: two hours from birth to death, even for a spider's lifetime, seems rushed. Wilbur's voice remains that of a 10-year-old, without its embrace of mortality is one of the book's strong points. ★★☆☆ (MS)

Dreamgirls When the lights go down, the R & B husts out and gives you a charge, but then Dreamgirls sags under a load of questionable humor and sap, trying to tell a story bigger than its makers can squish compellingly into two hours.

Jamie Foxx plays Berry Gordy Lite in this hollow retelling of the Motown story, musically narrated by same-sounding melodies delivered without restraint but likewise without feeling.
☆☆☆☆ (KW)

deja Vu Dr. V starts with a terrorist bombing of a New Orleans passenger ferry that kills hundreds of people. ATF agent Doug Carlin (Denzel Washington) investigates and uncovers the plot of beautiful Claire (Paula Patton), who was actually murdered earlier that day by the terrorist (Jim Caviezel). Carlin then learns of a special high-tech surveillance device that allows you to re-watch the past unfold and, just possibly, travel back in time. But, director Tony Scott has managed to make a slow, boring, watered down version of every other movie he's ever made. The only bright spot is Jim Caviezel, who manages to take the stock Unabomber terrorist and create a genuinely menacing character. ☆☆☆☆ (NC)

Freedom Writers A naïve, idealistic teacher (Hilary Swank), unprepared for what she'll face in the classroom; a group of burnt-out, disinterested teachers who smile condescendingly at the newbie; and the band of thick-skinned, racially divided kids who have had to grow up too fast, and you know, really just want to learn. Surprisingly, once it moves beyond these banalities, *Freedom Writers'* earnestness catches up with you. It doesn't pretend that it will eliminate racism, but rather revels in a single triumph in that never-ending battle, and does a completely reasonable job of entertaining us in the process.

☆☆☆☆☆ (KR)

The Good German Steven Soderbergh applies film noir devices to turn up the drama of a less-than-stellar story. Earnest Patrick Tully (Tobey Maguire) is an earnest young fella who has insisted himself into the army motor pool in post-war Berlin so he can get rich. He's assigned to drive for Captain Jack Gaiser (George Clooney), a world-weary journalist who has returned to cover the Potsdam peace conference, but with his own agenda. A handful of subplots provides fertile soil for a terrific film, but despite strong acting (particularly from the hypnotizing Cate Blanchett) and beautiful cinematography, it feels somehow hollow. ★★☆☆ (AK)

The Good Shepherd Characters, rather than history, have been Robert De Niro's stock-in-trade, and that may be why he chose, as director and producer of *The Good Shepherd*, to hang the bulk of his film on the exceptionally unexpressive Wilson, with two unfortunate consequences: 1) the audience has to watch Matt Damon holding everything in for over two and a half hours; and 2) the genesis of the CIA has to fight for time and attention, making *The Good Shepherd* a curiously ahistorical and apolitical biography of one of the most important political operations in history.

★★★☆☆ (KW)

The Holiday The day before Christmas, holiday: Iris' (Kate Winslet) on-off lover announces his engagement. In L.A., Amanda (Cameron Diaz) has discovered that her live-in boyfriend has been unfaithful and pitches him out the door. Both are looking for an escape, and find the answer in the form of a house exchange. Then it's time to pair our miserable singles up: for Amanda, it's Graham (Jude Law), Iris' brother. Then Miles (Jack Black), and Iris are forced together. But everyone "falling in love" in this movie is rebounding, and we know it. The Holiday is a wishful-thinking story filled with contrived romance that seems like more trouble than it's worth. ★★☆☆☆ (MS)

The Last King of Scotland A Scottish doctor moves to Uganda and becomes personal physician and, eventually, advisor and aide to Idi Amin Dada (Forest Whitaker). The Last King packs a punch, not just because of phenomenal performances, but because it binds its audience to those performances—it's only later that you can look back and see how easily you slipped into the protagonist's dangerously naïve vantage point. With Macdonald's film is extraordinarily entertaining putting its audience in a position to ask itself some hard questions as it leaves the theatre.

★★★★★ (KK)



ALICE? ALICE COOPER? *Ghost Rider*: successful comic book adaption or tragic Nic Cage slumfest? Decide for yourself this week!

Miss Potter Fight the urge to flee the theatre upon sight and sound of Renee Zellweger as she attempts to pass herself off as Beatrix Potter, creator of Peter Rabbit, holding herself away in the room she'd had since childhood, meticulously illustrating her furry friends and concocting stories about their imaginary lives. The first quarter suffers from terminal whimsy, eventually yielding... what? A bittersweet comedy of manners? Or a spirit-swelling story of an individual bucking oppressive societal trends? It's a bit of both really, with only the second part holding any real interest, but in spite of a host of flaws

☆☆☆☆☆ (ZY)

The Painted Veil Technically there isn't a thing wrong with *The Painted Veil*: the look of it is stunning from beginning to end, whether summoning the glamorous details (and drool catininess) of British high society or soaring over the lush green peaks and winding waterways of rural China. In the end, it strives for anachronism—a good old-fashioned romantic yarn set somewhere or other exotic, with a dash of adventure and the timely appearance of a moral in its denouement to let you know with a wry wink the tale is over. It's quite diverting, but really no more than the sum of well-executed parts. ★★☆☆☆ (SL)

Pan's Labyrinth Thank the celluloid deities for Guillermo del Toro, who delves deep into his obsessions with the fantastic realms that lurk beneath the surface of horrifying everyday realities. Set in Franco-era Spain, *Pan's Labyrinth* is the physical, metaphysical, and metaphorical journey of young Ofelia, a tale that moves back and forth between reality and fantasy, setting the two worlds on shockingly bloody, violent collision course. A powerfully imaginative work that stands horns and hooves above everything else out in the last year. ★★★★★ (DA)

Partition A conventionally pretty but ultimately underachieving film about trans-hindu love in the midst of the partition of India. Jini Mishra (as decent, bigotry-hating Sikh Gian), the Muslim (Smallville) Kaur (as Noosem), the Kristin woman Gian protects and then falls in love with), and Neve Campbell (as the Brit with a heart of gold who tries to find out what happened to Noosem's family) lack the chops to retrieve the skimpy script from awkwardness. *Partition* cops out, a tale of forbidden love that shies away from the menace of barbarous bigotry, too awkward and sentimental to be as grim as it needs to be.

☆☆☆ ☆ (KW)

The Queen This is undeniably a classic two-hander about the Elizabethan monarch and her advisor, yet there's something not quite on about the idea of a film on the present monarch. In the 21st Century we ought to have got over our strange fascination with hereditary power and privilege. Frazer's film seems altogether too soft and reverential, though it masquerades as a pithy critique of all things royal. This is a film that, for all its scenes of Elizabeth doing "normal" things like drinking tea, answering telephones, weeping, or swearing has no interest in determining whether the members of the monarchy are really "just

(like us." ★★☆☆☆ (CN)

Smokin' Aces A fully loaded ensemble cast scrambling across the country to Lake Tahoe, scavenger-hunt style to expose the heart of recent ly turned mob informant Buddy Israel (Jeremy Piven) The subtle back-story threatens to derail everyone's work, good or mercenary, and we begin to wonder if the Deep South-accented FBI rival really has Israel's best interest at heart Decide for yourself: if there's a not-subtle metaphor here, it's silly or serious when it wants to be, and overall a pretty good caricature-driven action movie set at the dusk of the age of mob cliché. ★★☆☆☆ (DG)

Stranger Than Fiction Harold Crick (Will Ferrell) wakes up to find that his every move and gesture is being narrated, only to discover that he's actually a character in a book and the voice is that of writer Kay Eiffel (Emma Thompson). It sounds like a great idea, but somehow it *goes off the rails*, possibly because it's *really* just Charlie Kaufman by numbers. Everyone's too restrained (including Ferrell), making the scenes ponderous and slow—bad news for a film that, at its core, is still a comedy. Nothing seems to ever gel, and every moment where you find yourself caught up in the story is undercut by something that knocks you out of it—forced "poignancy," unnecessary elaborate and clunky shots and sets, artificial whimsy. ☆☆☆☆ (TM)

Venus Director Roger Mitchell takes another step toward cornering the market on films about ordinary people with unusual passions. Retired actor and female-o-phile Maurice (Peter O'Toole) befriends young Jessie (Jodie Whittaker), something other than the standard primmed and perky movie teen. Bonded together initially for selfish reasons, they develop a most unusual and wonderful relationship. When their harmony is disrupted, we feel the characters' loss of balance: their well-guarded faces are revealed by the great script and great performances. ★★★★★ (K)

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[illegible]

Valer As fires burn throughout Spain, a woman (Lola Dueñas) becomes convinced that her mother or her husband lies from the grave. But her mother has some pretty heavy guilt for the pain she was involved in, hidden from the family for several decades. Her sister (Penelope Cruz) finds herself repeating the cycle of violence and repression with a slight variation. The film is filled with the kind of impossibly rich, feminine performances that Almodóvar alone seems capable of extracting from actresses. It's also characterised by a combination of visual lushness (and vivid use of colour). A typically accomplished and sophisticated Almodóvar picture, and probably one of his best. ★★★★★ (JW)

Reviewers: Dave Alexander, Nathan Cuckow, Fish Griukowsky, Anthony King, Scott Lingley, Tom Murray, Celia Nicholls, Kate Rennebohm, Mari Sasano, Zoltan Varadi, Jerry White, Kevin Wilson

ALTERNATIVE VIDEO

EDMONTON'S COOLEST VIDEO STORE

1 **FLAGS OF OUR FATHERS**

2 **FLIMMING WITH SCISSORS**

3 **THE SCIENCE OF SLEEP**

1 **GATES OF HEAVEN**

2 **THIS ISLAND EARTH**

3 **THE ADVENTURES OF BRUCKARD
RANGER
ACROSS THE 5TH DIMENSION**

STAFF PICKS

WHYTE AVENUE

10050 82ND AVE. • 438-2282

food and drink

My favourite things

Skinny Legs makes booming impression

EDMONTON CUISINE AND COWGIRLS
9008 Jasper Ave., ★★★★★

WITH THE SECOND COMING, HAVING not quite gone off as advertised, owing largely to the antics of the young, clairvoyant and her mystic confident clad solely in a loin cloth made from the skin of tree frogs, I found myself in somewhat of a quandary as to what to do next. I thus summoned my traveling companions, Painted Stick, Dirty Sock, and Can o' Beans (opting not to invite Spoon for reasons which will be more obvious at the time, though I have now forgotten), and engaged them for a meal at Skinny Legs and Cowgirls—which are, after all, three of my favourite things.

To the less trained or perhaps conspiratorial eye, the building may at first seem to be nothing more than a domestic edifice disguising itself as a restaurant, but upon closer inspection it is revealed to be a proper, although humble, dining facility, with five small tables, all neatly adorned, and smartly appointed Painted Stick, having assumed I too was impatient, moved forward and began to assess the menu offerings at which point we were greeted by the young hostess who comprises one half of the mother daughter duo (each with achingly normal thumbs)

that conceived of and now run the enterprise, to which Can o' Beans formed an immediate and almost hypnotic connection.

The daughter whom I shall refer to as Skippy (or perhaps that was the vodka bottle) drew from a chamber hidden to me, a beverage list for my consideration, and although the selections, like the tables, were few, they were weighty. Judging by the array of scents that danced in the air, I discerned a glass of wine was in the offing and my gaze fell so immediately upon an Argentinean Malbec (\$6) that it caused Dirty Sock to question whether I had chose it, or it me. Of the six varietals used to make red wine in Bordeaux, the French use Malbec as a chef would a spice. Yet the Argentines have given the grape a new life and I delighted in the glass that sat in front of me smelling of cherries and coloured so Ruby that it could easily have been chipped from the Great Eye of Delhi.

Choosing from the ample samplings of tapas (all of which call to mind Seville and the young lad who served his master so well by using the food to protect the drinks from otherwise innocuous insects) was no small feat and it caused me much consternation. In the end, I opted to visit the New World rather than the Old, and selected a bowl of corn and

potato chowder (\$7) to celebrate the most prolific of all crops while also acknowledging the ancient Incas. Having twice marched in protest against the use of baby vegetables in the preparation of meals however, I was at first shocked when the steaming bowl arrived dotted with new potatoes and corn nibbles. Sensing my unease, Can o' Beans enquired as to their origins and Skippy (which I am now sure was the vodka bottle) assured us that the matron in the kitchen shopped daily for her goods, and would only choose those vegetables which freely offered their services. Gaining this knowledge, I was free to revel in the freshness of the tubers as they married their sweetness with that of the corn, as the sprigs of cilantro did the best they could to bring order to the proceedings.

The contest between sweet and savory slowed drifted away in my mouth as would a conversation between people walking in opposite directions, and thus preparations began for the chorizo and rice (\$16) which I had selected as a main, despite the protests of Painted Stick who said, "You have chorizo. I prefer art."

The hostess, who was no doubt skilled in such matters, quickly produced the sausage dish that was



both a blend of chorizo and art. Slices of the sausage had been seared and slightly charred in a pan with tomatoes and peppers, to which more of the ruby nectar was added and reduced. Then, at a precise moment which was apparent to the chorizo although I could not detect it, the matron scooped the mixture over the rice the way a painter would swipe a brush. The taste so pleased me that I entered what could logically be described as a near Tannic state, while Painted Stick produced a flute and single-handedly composed a Balinese Gamelan as I munched away in ecstasy.

As we tumbled out of the restaurant into the night, I refused the invitation to join the others and see their

journey to its end, opting instead to go home and adjust my records to more accurately reflect the fact that Skinny Legs and Cowgirls were now four of my favourite things.

"BOOMER" KRUEGER

RUMBLEDINGS

WITH VALENTINE'S DAY JUST COME and gone, what shall we do about all those single folks? Don't despair, *Passa Tempo* has declared every Wednesday night is single night and they're offering a dollar an ounce drinks on "hump" day. Also, the first Tuesday of every month will be a designated tasting night (\$40 per person). March 6th is "Sake and Sushi" night. Only 10 tickets are available. Call 909-6916.

Send your foodie news and tips to food@see.greenview.ca

RECOMMENDED

RECENTLY

CASUAL ELEGANT

PACIFIC LOUIE (10335-83 Ave.) Great atmosphere, and a lovely place to be. Without a doubt, this is one of the better restaurants in the heart of Edmonton's Old Strathcona. Go down, do your shopping for

the day, and then pop in to reward yourself for a job well done. ★★★★★ (Nov 2006)

SOUTHEAST ASIAN

NINH KIEU (10708-98 St.) If you're a fan of the venerable Vietnamese noodle soup pho, give the Ninh Kieu a try. Everything about the place is fairly standard and similar to what you would normally expect from this type of restaurant, except for the pho, which is really quite good. Ok, I guess the green onion cake is pretty good too. ★★★★★ (Jan 2007)

CHINESE

NEW TAN TAN (10133-97 St.) If you're an old dim sum veteran, you'll probably be happy enough with the New Tan Tan and its somewhat "rugged" style. But if you're new to this type of service and are looking for a dim sum for dum-dums first time experience, you might want to try someplace a little less... haggard? ★★★★★ (Oct 2006)

FINE DINING

HARDWARE GRILL (9698 Jasper Ave.) Arguably one of the best restaurants in Edmonton. Be warned however, if you go, it's an undertaking. Definitely not the type of place you just pop into with friends on a whim for a light casual meal. Be prepared to fast for at least a week before going, and hibernate afterwards (portions are way too big and priced accordingly). Definitely a special occasion restaurant. ★★★★★ (Feb 2007)

VEGETARIAN

PADMANADU (10626 - 97 St.) Padmanadu offers wonderful Malaysian style vegetarian food at more than reasonable prices. Everything on the menu is vegan friendly, and everyone in the place is friendly to vegans. Or non-vegans for that matter. They're just plain nice. ★★★★★ (Sept 2006)

CAFÉ

MILL CREEK CAFÉ (9562-82 Ave.) If you're visiting Edmonton and staying downtown, walk south down the stairs at the MacDonald, cross the bridge, and head into Mill Creek ravine. Follow the path, go up the hill at the Mill Creek Pool parking lot and wander right to the Mill Creek Café for a light bite to eat. That way, you'll experience both the great geography and the small town hospitality we're so proud of. ★★★★★ (Oct 2006)

KOREAN

GAYA (11147-87 Ave.) One hot little shik-ding. Reasonably priced Korean food in hole-in-the-wall surroundings. Be prepared to wait for a table, and don't expect to linger after you've finished. Well worth it nonetheless. ★★★★★ (Nov 2006)

INDIAN

HAWELI (10220-103 St.) Tasty food and excellent naan bread, but be warned—they do a lunch buffet. If that's your thing, this could be your place. If it's not your thing, I'd say maybe try Haweli for dinner. ★★★★★ (Feb 2007)

EUROPEAN

CONTINENTAL TREAT (10560-82 Ave.) Definitely not the type of place that hopes to dazzle-dazzle you with its creativity as the menu is largely standard (somehow plain) classic preparations of Eastern European favourites. It's the type of restaurant that used to set the standard for high-class dining, which can still be a nice treat if you're willing to buy into the type of experience they're offering. ★★★★★ (Dec 2006)

HOTEL

HOTEL MACDONALD - CONFEDERATION LOUNGE (10065-100 St.) Wondering what ever happened to the grand old tradition of hotel dining? It's at the Hotel MacDonald. But if you're not just to dropping some large coin on a meal just to have the experience, pop by the Mac's Confederation Room for a glass of wine and a bite to eat. It's a guilty pleasure everyone should experience once in a while. ★★★★★ (Dec 2006)

FAMILY

VICKY'S FAMILY DINING (993 Fr. 9, Sherwood Park) This popular spot in Sherwood Park is great for those times when you don't feel like vegetables or fresh foods prepared from scratch. The expensive cuts of meat they use are hard to screw up, so they're likely be juicy and tender, but that's hardly setting the bar very high. ★★★★★ (Jan 2007)

Singer - Songwriter Thursdays
8:30pm - 10:30pm

Live Jazz Trio Saturdays
8:30pm - 11pm

SELECT
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PROJECT HOPE Benefit with Fractal Pattern at the Starlite Room (10030-102 St.), 428-1099, Feb 15. With guests Hills Like White Elephants & Fields to Flood

LIVE MUSIC

ALTERNATIVE

BLACK DOG 10425-82 Ave., 439-1082 — Feb 17 Washboard Hank & Uncle Thirsty.
NEW CITY 10081 Jasper Ave., Paladino Building, 429-CLUB — Every Fri Bitch Bach Bitch w/ DJ's Jannah, Greg Gory & Brad Hobbs.
OVERPLANT U of A Campus — Feb 16 Ten Second Epic, The Spill Canvas & The Reason
 Feb 19 Josh Ritter w/ Colin Priestner & John

RENT CAFE 8631-109 St. — Feb 16 Frets n' Fire, Thomas Mead & Amity Mitchell.
RENT CAFE 10238-104 St. 421-1226 — Every Thu The Kalamazoo Comedy Battle w/ Kathleen McGee Feb 16 Red Room w/ The Rems, Christian Hansen & The Autistics Feb 17 The Rarities Feb 20 Carrie Hymn & Jay Gilday Feb 21 Jonas Child w/ City Var, DK Obomoka (show).

RENT ROOM 10030-102 St. 428-1099 — Feb 15 Project Hope Benefit w/ Fractal Pattern Hills Like White Elephants & Fields to Flood Feb 16 The Dudes w/ Nick Perreault & his band, Hot Words Feb 17 Soles in Rhythm, Screaming Lewis Feb 18 The Glitch Mob's Cooch and Boreas, Broken English, Arlen, The Funkdrater, 'Sincerely Yours', Wild Bill Wyld, Greg Saint & guests
 Feb 19 ON ON WHITE 10544-82 Ave., 437-7699 — Every Fri & Sat DJ Chalki Evis & DJ Snyder.
RENT ROOM 10030-102 St. 428-1099 — Every Thu NRMAL WLCM w/ DJ Nik 7 featuring Cat Dongerous Feb 16 Rose Spaul, Marc Chorus & Kris Gishbach Feb 17 Simkinin Every Wed Pone w/ the Jibbs.
RENT ROOM 10030-102 St. 428-1099 — Feb 16 22 Tippy Agogo tribol jam w/ the Alexsters.

BLUES & ROOTS
BLUES CHAIR CAFE 9424-76 Ave., 989-2861 — Feb 15 Joshua Grapp Feb 16 Jim Findlay Feb

HOT SHOWS
RENT ROOM 10030-102 St. 428-1099 — Feb 15 Project Hope Benefit Starlite Room.
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17 House Kats Feb 18 Shingabons Quarter Feb 21 Story Slam
BLUES ON WHITE 10329-82 Ave. 439-5058 — Every Sun Hardline Blues Band w/ The River City Horns Feb 15-17 Randall Dubis Feb 19-24 Sean Camy
DUSTER'S PUB 6402-118 Ave. — Info 474-0997
FRESH START BAKERY 484 Riverbend Sq., 423-9623 — Feb 16 Maynard Kasog & Paul Levens Feb 17 Prairie Cats
HILLTOP PUB 8220-106 Ave. 490-7359 — Feb 16 & 17 The Fabulous Seefenders
O'CONNOR'S IRISH PUB 9013-88 Ave. Feb 16-17 Patsy Amico & Brian Gregg
SECOND CLIP Gateway Plaza, 10310-34 Ave. 465-3100 — Every Mon live music
WHISTLE STOP 12416-132 Ave. 451-5500 — Feb 16 & 17 Mister Lucky
XWRECKS 10143-30 St. 466-8069

JAZZ

FOUR ROOMS 137 Edm City Centre East, 426-4767
HUBBERT'S 7601-115 St., 436-1161 — Feb 16 Thom Golub & Tom King Feb 17 Lorna Lippman Every Wed Wobbly Wednesday w/ DJ Fredrick
JEFFREY'S CAFE & WINE BAR 9540-142 St. 451-8890 — Feb 16 Ben Miles Feb 17 Sandy Foster
JULIAN'S PIANO BAR Chateau Louis Hotel 11727 Kingsway Ave., 452-7770 — Feb 15 & 16 Graham Feb 17 Dennis
THE IVORY CLUB & EBONY LOUNGE 2940 Calgary Tr. South, 465-6800 — Daring piano shows every Thu 8 pm, Fri & Sat 9 pm. Info: theivoryclub.com
TOUCH OF CLASS LOUNGE Chateau Louis Hotel 11727 Kingsway Ave., 452-7770 — Feb 16 & 17 Debra Lauren
YARDBIRD SUITE 10203-86 Ave. 432-0428 — Feb 22 The Chris Tarry Group

POP & ROCK

CASINO EDMONTON 7055 Argyle Rd., 463-9467 — Fri & Sat Five on the Side
CASINO YELLOWHEAD 12464-153 St., 424-9467 — Fri & Sat VIP
BACKALIGHTS 8307-99 St., 430-9200
HOMEGROWN SOUTHERN SHACK 10324-82 Ave., 989-7009 — Every Sat, 5 pm, live music
JEKLY & HYDE PUB 10610-100 Ave. 426-5381 — Every Fri & Sat Headbush
RENDEROUS 10108-149 St., 444-1822 — Feb 16 Tor Feb 17 The Borneo, Sands, The Bigfoot Rockstep & At the Stroke of Madness
URBAN LOUNGE 8103-103 St., 439-3888 — Feb 15 Apache Rose CD release Feb 16-17 Grammy Dynamic Feb 18 17 Speedhead Feb 21 Bronx Foundation w/ Seven Sided & The Wheatmonkeys

PUB MUSIC

ATLANTIC TRAP & GILL 7704-104 St., 432-4611 — Feb 15 Denro Feb 16-17 Acoustichills Feb 18 Master Lucky Feb 21 Duff Robinson
BUND PG St. Albert, 418-6332 — Feb 17 The Hootin' Amies.

THE NEW TAPHOUSE 9020 McGowan Ave. 9 Albert — Info 458-0860
O'BRYEN'S IRISH PUB 10616-82 Ave., 414-6766 — Mon DJ Angus Tue Irish jam session w/ Skannor Johnson & Irish dancers Wed Chris Winters w/ Captain Tracker & guests
ROSE & CROWN PUB 10235-101 St. 426-1007 — Every Sat hiphop w/ The Moth Blasters The & Fri Lyle Hobbs
SHERLOCK HOLMES Bourbon St. WEAHOL — Feb 15-24 Duane Allen
SHERLOCK HOLMES Capstone Mall 463-776 Feb 15-17 Dave Hebert Feb 19-24 Chuck Brown
SHERLOCK HOLMES Downtown 10012-101A Ave. 426-7784 — Feb 15-17 Chuck Brown Feb 19-24 Billy Ringe

DANCE CLUBS

ALTERNATIVE

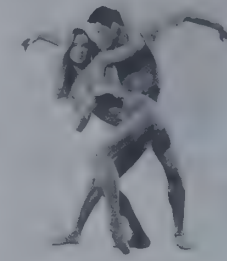
BACKROOM VODKA BAR upstairs, 10324-82 Ave., 436-4418 — The Electro Educ, non w/ DJ Laserbeam, trip hop, dub, lounge, etc. — 6 DJI mash-up, drink specials Fri Funky 11-13 pm w/ Phil & friends
BAMBOLEO LATIN LOUNGE 9221-34 Ave. 432-8878 — Fri & Sat live bands, DJ Krs King & Milo, the best salsa, merengue, bachata, reggaeton and R&B music
BOOTS 10242-106 St., 423-5014 — Open 7 days/week. Happy Hour: 3 to 8 pm Fri Raro Disco Sat Flashback Saturdays w/ DJ's Derrick & Henry Hulse, Hole Stripper, 11 pm
BUDDY'S NIGHT CLUB 11725B Jasper Ave., 488-7736 — Open Nightly 9-3 Sun Rotating drag shows in the Stardust Lounge w/ Mia Bianca & Mia Vandy Fair, Goshu & Donnellia NEI in the Goshu show, DJ WestCoastBuddyBuddy Mon Amour Strip Contest w/ Mia Fellow & DJ WestCoastBuddyBuddy Tue Free pool & lounge ment. DJ Arrowchaser Wed Hung Day w/ DJ Sassy Sean Thu The Under contest w/ Mia Fellow & DJ WestCoastBuddyBuddy Fri DJ Eddy Tanofish Dance Party, no cover before 10 pm Sat Under Night (men only) free pool & lounge ment. DJ Arrowchaser
DANTE'S DISCO 17270 Stoney Plain Road 484-4448 — Fri Flirt Friday's test messaging singles party Sat DJ Johnny Sky. Closed Sun. Info: www.dantesdisco.com
DEVILS 10307-82 Ave., 437-7489 — Happy hour 10-12 pm every night
DEWEY'S Powerplant (U of A) — Hours: Mon-Wed 9 am - 2 pm Thu 9 am - 2 am Fri 9 am - 3 am

FILTHY MUSICALS 10511-82 Ave. (upstairs) 437-7489 — Happy Hour Every Day 5-9 pm Mon Metal Mondays Tue Twisted Trivia Wed Bar star college night Thu Punk Rock Bingo Fri & Sat Shake Ya! Sas Weekend w/ DJ Serial K (dance, alt, rock, retro) Sun Industry night, hall price everything
HALO 10538 Jasper Ave., 423-4256 — Fri The Mod Club - Soul, R&B, indie, Brit pop, new wave, reggae & classic punk w/ Dis Blue Jay & Tony O Set For Those Who Know - deep house w/ Junior Brown, Remo, Waylon Sherrington & Ars Rhodes & guests
LEVEL 2 LOUNGE 11607 Jasper Ave. — The Dish Thursdays DJ Decha, Pseudonym, Matt L.K. & John Tucker Fri Fandom Fridays DJ Grocery Conv. DJ Fuzzie Sat Planet Indigo Suggestive Saturdays, breaks electro house spun by P1 residents

NEW CITY UKWID LOUNGE 10081 Jasper Ave. 429-CLUB — Mon-Mat DJ Munchie Mondays w/ DJ Dusty Grooves Tue In The Krait w/ DJ Enck, mod R&B, northern soul 60s garage & mod revival Wed Robot DJ 3000 Thu Love 80s Fri Friday Night Freak Out w/ DJ Jebus & Anarchy w/ DJ Jibus & Blue Jay Wed DJ Wednesday, 4 original bands
NIKKI DIAMONDS 9130 Gateway Blvd., down stairs, 439-9006 — Wed Punk Night Wednesdays
ON THE ROCKS 11740 Jasper Ave., 482-4767 — Thu Solaholic Thursdays Fri DJ Shewhite Sat DJ Denver Mon Drink the bar dir Karaoke Wed Wings Sun All Day happy hour Hours

EIGHT DAYS A WEEK

PICK OF THE WEEK



DANCING JONI JUBILEE AUDITORIUM

The collaborative efforts of Alberta Ballet's Jean Grande Motte and Joni Hersell have culminated in *The Fiddle and the Drum*, a new visual feast focusing on humanity's swirling nature and environmental negligence. Feb 16 & 17

THE CLUNK TIMMS CENTRE

Studio Theatre's farcical tragicomedy features setlar design, plenty of parts roles, and one wily comedian perilously teasing his way to fame, and closer to infamy. Until Feb 17

BLACK AND WHITE THINKING LATITUDE 53

Opening night of 8 pm Jay David Cantine's drawing exhibition showing alongside *Here They Are*, new portraiture by Natalie Dancheuk. Both run through Mar 17

FROM THE STARS TO THE TSARS METRO CINEMA

A journey through Russian fantastik cinema, the campy and campy precursor to Hollywood's sci-fi/fantasy genre. Running Feb 15-19 & Feb 22-26 (Cinade Theatre Complex)

SILVER SKATE FESTIVAL HAWKEL PARK

Cold, free fun! Plenty of winter activities, featuring a host of musical performances and snow sculpture competition

TOOKER TALES & BIG PHARMA RIVERDALE HALL

An evening honoring the life of Tooker Gomborg, featuring an expecsee on the pharmaceutical industry in Big Bucks. Big Pharma: Marketing Disease and Pushing Drugs (9231-100 Ave.)

BUCKCHERRY EDMONTON EVENTS CENTRE

Josh Todd—your crazy bitch L.A.'s revamped, rehased, and probably retooled rockers make their comeback at WEM tonight

SHIGERU BAN: AN ARCHITECT FOR EMERGENCIES ART GALLERY OF ALBERTA

Using anything from cardboard tubes to paperboard, architect Shigeru Ban has created amazing homes, pavilions, and churches — all screening, and all with a moral message

THE PRODUCERS JUBILEE AUDITORIUM

Nazis, blondes, and Broadway—oh my. Mel Brooks' award-winning take of the most disastrous musical fiasco of all-time, *Springtime for Hitler*. Feb 21-25

TICKETS LEGEND

A — Arden Theatre, 5 St. Anne Street, St. Albert, (780) 459-1542, boxoffice@arden-theatre.com, ardenttheatre.com • **CT** — Citadel Theatre, 9828-101A Ave., 425-1822, 1-888-425-1820, citadeltheatre.com • **HOR** — Horizon Stage, 315 Jesspersen Ave., Spruce Grove, 962-8995, horizonstage.com • **TDX** — Tax on the Square, 9930-102 Ave., 420-1757, 1-877-888-1757, taxonsquare.com • **TIM** — Ticket Master, 451-8000, ticketmaster.ca

Acoustic Instrumental old time fiddle jam hosted by the Wild Rose Old Time Fiddlers Society
Info: Willy @ 474-5270.

RIGOLETTO'S CAFE 10068-108 St. — 7 pm
SIDETRACK CAFE 10333-112 St., 421-1326 —
Every Mon 8-30 pm, featuring Ben Spencer,
NC

THE DRUID SOUTH 2940 Calgary Trail, 465-6800
— Open Stage w/ Chris Wynters, 9 pm

WIND PIG PUB St. Albert, 418-6332 — Every Tue
Moosehood open stage w/ Mark Ammar, fea-
tured musicians the first Tue of each month
LEGENDS PUB 6104-172 St., 481-2786 — Open
jam night
SECOND CUP Churchill Square — 7:30 pm hosted
by Ron Taylor
THE DRUID 11606 Jasper Ave., 454-9928 — Chris
Wyniers hosts open stage at 9 pm
YARDBIRD SUITE 10203-86 Ave., 432-0428 —
Jam sessions 9 pm.

ALANTIC TRAC & GILL 770-104-54, 432-4611
— Open mic 8 p.m., hosted by Duif.

MODS LOUNGE Grandin Plaza, St. Albert, 458-2826 — Acoustic jam 8 p.m.

CAFE BRIT 7-20 McLeod Ave. Spruce Grove — Every Wed, 7-9 p.m., hosted by Paul Lafage

FRIDLER'S ROOST 8904-99 St. — 8 p.m., Little Flower Open Stage w/ Brian Gower. \$2 cover, doors 7:30 p.m. Info: www.littleflower.ca, 429-3624

PLEASANTVIEW HALL 10860-57 Ave. — Bluesgrass jam session 7:30 p.m. hosted by the Northern Bluesgrass Circle Music Society. Info: 434-5997.

ROSSDALE COMMUNITY HALL 10135-96 Ave. — Little Flower open stage 8 - 11 p.m., hosted by Brian Gower. Info: 429-3624 or www.littleflower.ca.

THE LOCKER ROOM 10209-100 Ave. — Open Stage for comedians & musicians.

Fri. 9 pm w/ Wild Kinky
CHRISTOPHER'S PARTY Pk 37 Melbourne Rd.
 Tue. 9 pm, w/ Sana/Protona Productions
CLAREVIEW Pk 104, 550 Clareview Rd. 414
 1111 - Tue. 10 pm - 2 am w/ Me
 Entertainment
CLIFF'S POT & PANTRY 62 - 115 St. 48 - 4827
 - Sat & Sun
 Entertainment
CROWN & ANCHOR 15277 113 St. - Thu. 9 pm
 w/ Shaun Donahoe
DOCS' LOGUE 15203 3750 Hwy Rd., 486-110
 - Wed, Fri & Sat. 9:30 - 1:30 am
 - Sat. 12:45 - 1:15 AM, 473-1961 - Fri &
 Sat. 9:30 pm
ECCO Pk 9405-66 Ave. - Mon. 9 pm w/
 Sana/Protona Productions
FOX Pk 11025-109 5900 Osburn - Tue. 9 pm
 Drink specials all night
FRANKIE'S 14059 Valley N. 478-4636 - Thu
 Sat. 12:30 - 2:30 am
FRANKLIN'S PARK LOUNGE 300 S. Glenwood Dr.
 - Show Pk. 4 Fri & Sat. 9 pm
FUNKY BUDDHA 10341 E. 42nd - Sun. 9:30 pm
 w/ Me Entertainment

MONA LISA VPD 9606-1180 Ave. 477-7752 -
 Every Wed, 9 pm-1 am, hosted by Cathy, Set
 w/ Jason

MUDGE TV PD 6655-178 St. - Wed & Sat
 New! 10:30 pm & 12:30 am - Wed & Sat
 1999-2005 8130 Girdler Ave. 490
 1999-2005 8130 Girdler Ave. 490
 NIKKI DADDONS Thru 9:30 pm Wed - Mon
 9 pm - 1 am w/ Gord from Stone Rock

Entertainment

O'CONNOR'S IRISH PUB 930-88 Ave. 469-8165
 - Thru, 9 pm - 1 am

ON THE ROCKS 11740 Jasper Ave., 482-4767
 Mon, 9:30 pm, Drink the Bar Dry Karaoke w/
 Scott Parsons & M. Entertainment

ORLANDO'S 127-127 St. 477-7799 - Every
 Wed, Thu & Sun, 9 pm-2 am
 ORLANDO'S 113509-127 St., 471-7799 - Thu
 & Wed 9 pm - 1:30 am w/ M. Entertainment
 ORLANDO'S 127-127 St. 477-7799 - Mon, 9 pm
 1 am w/ OJ-Karaoke

OUTLAWS BAR & GRILL 11628 127 Ave. 451
 5100 - Sun, 8 pm - midnight, Wed 9 pm-1
 am, hosted by Kimmie from Norm's Synonym's

OVERLAND LUNGE 12940 St. Albert Tr. 468-1111

w/ Mr Entertainment
THE DRUID SOUTH 2945 Calgary Trail South—
Wed, 9 pm-10 am Mr Entertainment
THE FLAT 10320-102 Ave #28 3733— Every
Tue, 9 pm w/ Peter from Mr Entertainment
THE NEST 14411 Main Campus— Every Wed, 4 30
pm
THE NEW TAPHOUSE 9020 McKinnon Ave St
Albert 458 0860—
Tues hosted by Joy & Mr Entertainment
THORSEY HOTEL Thorsey, AB— Sat 9 30 pm
1 30 am w/ Sonia/Proxima
THYME to Dine 15505-118 Ave— Fri & Sat 9
pm
TODAY'S PUB 5724-86 St— Fri & Sat 9 pm— 1
am w/ Big Time Entertainment
WINSTON'S PUB 2016 132 Ave— Wed Fri, Fri
Sat 9 pm w/ Mr Entertainment
WOODY'S 11725-8 Aspen Ave (Horsins), 456
6635— Sat & Sun w/ Tizzy Sun & Tue w/

KARAOKE

ALBERT'S 929-34 Ave. — Tue, 9 pm, Proscound Productions
B-STREET BAR 11818-111 Ave. 414-0545 —
Wed Sun w/ Brod Sclt
BILLY BOB'S LOUNGE Continental Inn, 16625
Stony Pl Rd, 448-7751 — Thu-Sat, Karaoke
w/ Ed & Tara
BLIND GIP 32 St Anne St, St Albert 418-6332 —
Karaoke every Wed, Thu & Fri
BLUE QUIET 326 Saddleback Rd, 434-3124 — Fri
& Sat
BO-DIDDY'S PUB & GRILL 4274-137 Ave., 476-
1918 or 377-0219 — Thu w/ Ht
Entertainment
BO-DIDDY'S PUB & GRILL SOUTH 28 Ave & 46
St. Millwoods Centre — Thu, 9-10 pm w/ Ht

MORDEN LINE Pub 3226-82 St., 462-1888 — **Thu**,
Sat, 9:30 pm - 1:30 am.

BOSTON PIZZA BEVERLY 3303-118 Ave. — **Sat**,
Sun, 9:30 pm - 1:30 am.

BOSTON PIZZA NAT'L 10115 Princess Elizabeth
Ave. — **Wed**, 9 pm / **Mr** Entertainment

BROTHERS PUB 101100 Granada Blvd. **Shird Park**
— **Sun**, 9:30 pm - 1:30 am

BUD'S LOUNGE Capilano Mall, 98 Ave. & 50 St
— **Fri** - **Sun**, 9:30 pm - 1:30 am / **Mr** **Mr**
Entertainment

BUD'S LOUNGE Langdenby 66 St & 137 Ave.,
Fri, 9 pm / **Mr** Entertainment

CASSELLWOOD PUB 14620-50 St., 473-1010 —
Wed, 9:30 pm - 1:30 am

CASSELLWOOD PUB 14620-50 St. — **Tue**, 9 pm
— 1:30 am / **Mr** Entertainment

CASSELLWOOD PUB 14620-50 St. — **Tue**, 9 pm
— 1:30 am / **Mr** Entertainment

CHATEAU ON THE HILL Beaumont — **Fri**, 9 pm / **Mr**
Mr Entertainment

CHICAGO JOE'S 9604-111 Ave., 479-0400 — **Fri**
/ **Sat**, 9:30 pm - 1:30 am

CHINA W. 821P 111 Ave. — 478-7720 — **Tue**, 9 pm

[illegible]

7:30 pm - Fri. Mr. Entertainment
 SHERLOCK HOLMES: The Hound of the Baskin, WEEM - Sun
 9 pm - 1 am w/ Mr. Entertainment
 SILVER BULLET 4703-97, 473-6203 - Every
 Tue, karaoke carrousel
 SMITH MARTINI 1068-1504, 484-9753 - Sat
 9 pm w/ Pro Sound Productions
 SMITH'S Northgate Mall, South side entrance
 Sat, 9 pm, 478-7731
 SMITH'S WESTMOUNT Grotto Rd & 111 Ave -
 Thu, 9:30 pm - 1 am
 SMOKE 'N JOES ROADHOUSE 615 Hermitage Rd
 476-1411, 476-1412, Sun 9 pm - 1 am
 SPIKES RESTAURANT & LOUNGE 99 S. & 32 Ave
 430-3663 - Fri & Sat w/ T/C entertainment
 SPORTSMANS LOUNGE 1458 B107-50, Sat
 9 pm - 1 am w/ Mr. Entertainment
 SPORTSMANS LOUNGE & ROLLER SKATING DISCO
 13710 104 St., 472-3353, Fri & Sat 7
 pm - 12 am, Tues, 471-3531, 1 pm - 5 pm
 STRATHPIN PUB 7514-87 St., 465-5478 - Wed
 & Fri

[illegible]

TOOKER TALE'S 55+ member seniors join www.archdioceseboone.com or 456-1396

SINCE THE FESTIVAL — Feb 17-18: **Honolulu**
Puka Film Festival program featuring 10 short films, www.pukafilm.com, in Nightwinks w/ Tanaya Tsopas
Asani Acapella Trio, and fire dancer Randall Fraser. Also featuring the River Valley Sound Sculpture competition. www.sivakatefest.net

TATTOO ARTS FAIR — Feb 24, Avenue Strickland
9030-118 Ave Edmond tattoo & skate shops unite for a showcase celebrating tattoo artistry. Participating tattoo shops include Ord Chic, Fluxus (Hawley), Inked (Hawley), and The Inked Artist. Run 28 & Shambhala. Featuring DJ Grand Run Runner, On the Brink & High Ink

TOOKER TALE'S & BIG PHAMPA — Feb 19, 7:30 pm, Riverview Hall, 9231-100 Ave. honoring the River Gorge and tale-telling in celebration of the 100th anniversary of the River Valley Sound Sculpture. Featuring live music by Dale Ladouceur. Featuring a special screening of **Big Bucks, Big Pharma, Markets**

DUSTERS
PUB

DRINK
SPECIALS
BRAND NEW MENU
BOOK YOUR PARTIES
W/ R I S / FAX 479-0997
***** SUN. MON & TUES *****
FREE
POOL

UPCOMING EVENTS
FEBRUARY 16TH-17TH
MISSISSIPPI
ROAD DOGS

6402-118 AVENUE
474-5554

THIS WEEK

Tix ON THE SQUARE

Viviane Mubwa Chant
Global Arts Concerts
Feb 15

House of Cans
Teatro La Quadrinica
Feb 15 - Mar 4

Frederick Munn, Victoria Zind
Theatre Network
Feb 15 - Mar 4

Jeremy Fisher
Concrete Theatre
Feb 16 - Mar 2

Uma Tavares de Jesus Santos
L'Untheatre
Until Feb 18

Musica di Composizione Total - Scoring II
Department of Music, U of A
Feb 16

ETN - Experimental
Edmonton Youth Orchestra Association
Feb 18

Angus & John Powell
The Nataraja
Feb 16 - Mar 10

TEKE! TEKE!

RECEIVED
CITY OF EDMONTON
2016-10-26


THE BACK DRAUGHT PUB

8307-99th ST.

FRIDAY 16th
SHOW 9:30 PM
COVER \$5

ONE OF EDMONTON'S OLDEST GOODIES

FIRST AID KIT

SAATURDAY 17th
SHOW 9:30 PM
COVER \$5

MUST SEE AND ITS MATT'S BIRTHDAY!

FUNKAFEELYA

Music Trivia
EVERY WEDNESDAY
AT 9 PM

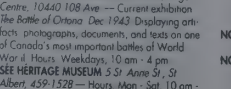
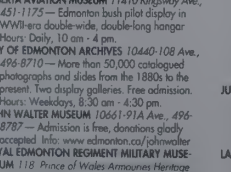
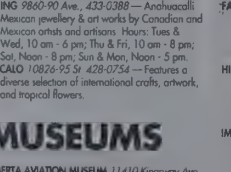
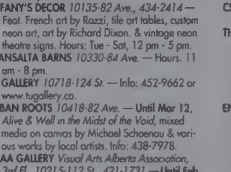
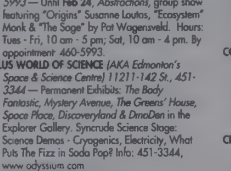
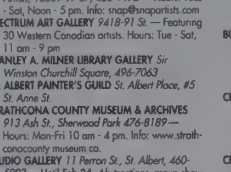
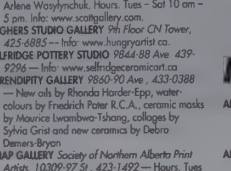
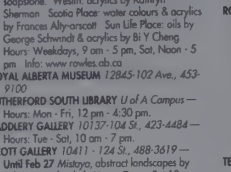
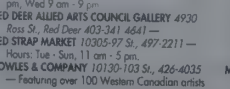
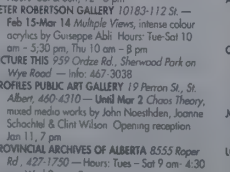
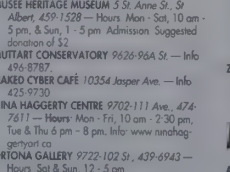
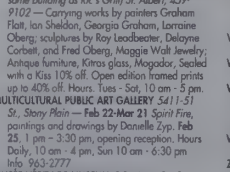
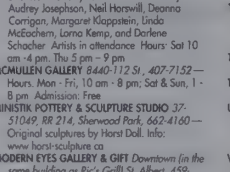
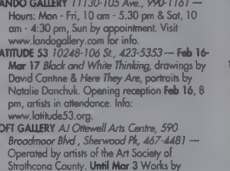
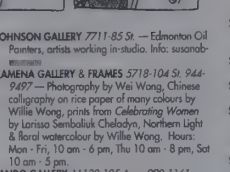
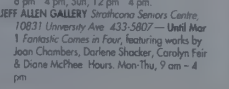
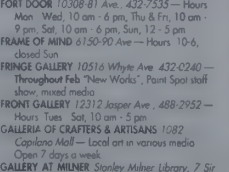
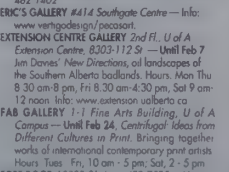
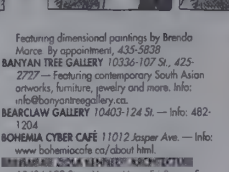
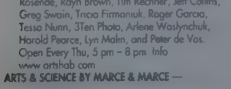
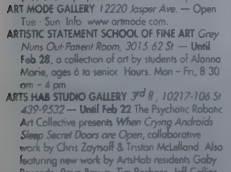
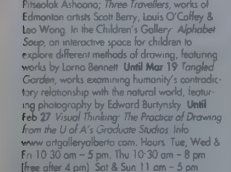
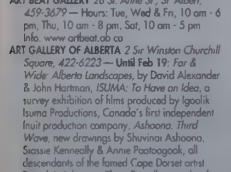
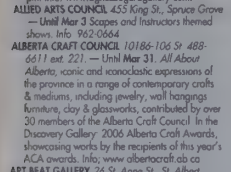
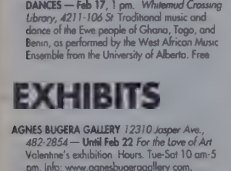
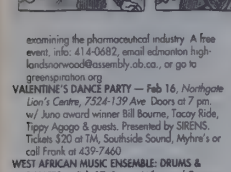
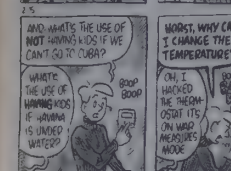
Friday & Saturday Specials

TOONIE HI-BALLS 8 PM - 10 PM

7.⁵⁰ TRIPLE HI-BALLS 10PM - CLOSE

DARTS + POOL + VLTS + RETRO ARCADE!

WELTSCHMERZ @ LIND



in oil, acrylic, water-colour painting, bronze, blown glass, metal, mosaic art, weaving & sculpture. Wastels: acrylics by Kathryn Sherman. Scotia Place: water colours & acrylics by Frances Ahlrich-Schmidt. Sun Life Place: oils by George Schmitt & acrylics by B.Y. Cheng. Hours: Weddays, 9 am - 5 pm. Sat, Noon - 5 pm. Info: www.wastels.ca

ROYAL ALBERTA MUSEUM 12845-102 Ave., 453-9100 — Permanent Exhibitions: Wild Alberta explores Alberta's natural habitat. The Synecdoche of Aboriginal Culture traces the entire history of Alberta's Aboriginal people from the end of the Ice Age to the present day. The Natural History Gallery explores some of the extraordinary changes the Alberta region has experienced, and how these changes were written in the rocks. Info: 459-9100. Hours: Mon - Sun, 9 am - 5 pm. Ticket prices & info: www.RoyalAlbertaMuseum.ca

TELEPHONE MUSEUM Prince of Wales Museum Heritage Centre 1044 St. James St. 433-1010 Hours: Tue - Fri, 10 am - 3 pm. Admission: 1 donation.

ADHD SUPPORT Glenora Hospital, 10230-111 Ave. — Every first & third Tue. ADHA/CHADD host an ADHD support meeting for attention disorders. Info: 460-5212

ALBERTA ENTREPRENEURS ASSOCIATION The Faculty Club, 11435 Saskatchewan Dr. — Every third Tue, 5:30 pm. Pre-registration: 453-468-6498

BUSINESS & BEYOND TOASTMASTERS CLUB U of A, BUS 87 — Every Mon, 6:30 pm. Practice and enhance your communication, leadership & public speaking. Info: 492-0910 or www.bus87.com

CHAMBER TOASTMASTERS CLUB — Every Thu, 6 pm. Visit and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and leader. Info: 453-468-6498

CHRISTOPHER LEADERSHIP COURSE — Non-profit organization that offers effective public speaking, deal with nervousness, develop effective speaking skills, and explore leadership potential. Info: 468-6498

CORNERSTONE COUNSELLING CENTRE — OASIS for Offering Anonymous and Safe Information Support, is a group program for people who live with serious and/or chronic illness, or one who suffers from severe depression or mental illness. Info: www.cornerstonecounselling.com

CRANKPOTS Crankpots ceramic studio, 10702-42nd Ave. — Every second & fourth Tue. Mon - Thu, 10 am - 5 pm. Info: 414-1005

CSS WORKSHOPS Catholic Social Services office — At 420-6081, info at registration

THE EDMONTON NATURE CLUB — Monthly meetings at the Royal Alberta Museum, 12845-102 Ave. Feb 16, 7:30 pm. Dr. Heather Fraser will discuss "Miles associated with vertebrates: the good, the bad, and the amazing." Info: edmontonnatureclub.com

ENTERPRISES' FORUM TOASTMASTERS CLUB — Meets Mondays (Tuesdays after long weekend), 11 am at the Royal Algonquin Club. Try us as delicious buffet lunch, supportive and fun-filled environment, learning communication and leadership skills. Info: 453-468-6498

ENTHUSIASTIC SENIORS TOASTMASTERS 1113 113 St. — First & Third Tue of each month, 1:30pm. Become an effective and relaxed speaker. Info: 453-6408

EQUUS SOCIETY SENIORS CLUB 1113-111 Ave. — Every second Mon, 7 pm. Info: www.edmos.org

FASTPULSE SPEED DATING — Canada's most popular speed dating & singles meet event. Invitation only events take place in Edmonton every week. To attend, on event, register online at: www.fastpulse.ca

FAVA Ontario Amnesty, 9722-102 St., 429-1871 — Every first & third Tue, 7 pm. Members: High-Coll. screenwriters, directors & actors prepare a scene for camera. Call: 429-1671 or visit FAVA.ca

HIP HAMS MEET-UP GROUP — A group of young male and female hams meet several times a week for activities and after-dinner toasts. Info: hiamto meetups.com/131/

IMAGES ALBERTA CAMERA CLUB — 2nd & 4th Tue of the month, 8 pm. Alberta Camera Club, 106 St. Informative, entertaining presentations, speakers, workshops, outings, monthly and year-end competitions. Photographers of all levels welcome. Members may attend 3x before joining. Membership includes \$40. Annual fee of \$20.00. Info: 453-5656, 5656 students \$20. For further info see: www.imagesofalberta.com or call Sheila 469-9776

JUBILEE TOASTMASTERS CLUB — Every Tue, 7 pm. ABC Country Restaurant, 12707-140 Ave. Info: 453-468-6498

LADIES COFFEE NIGHT — Every Wed, 7 pm. Ditty Queen, Westmount Village. Meeting to stop oppression & raise awareness of women!

NORTHERN CHAPS — 2007 ACM awards presentation Feb 11, 2 pm, at Boots Bar, 10242-116 St. Info: 453-468-6498

NORWOOD TOASTMASTERS CLUB — Every Tue, 8-10 pm. Improve your public speaking & communication skills. Info: 424-2707 or

www.lindtoons.com • lind@lindtoons.com

examining the pharmaceutical industry. A free event, info: 414-0682, email: indonator@highlandwoodassembly.ab.ca, or go to: greenaction.org

VALENTINE'S DANCE PARTY — Feb 16, Northgate Lion's Centre, 7524-139 Ave. Doors 7 pm. w/ Junior award winner Bill Bourne, Tazzy Ride, Tazzy Aggo & guests. Presented by SIRENS. Tickets \$20 at TM, Southside Sound, Myhr's or call 459-7466 at 459-7466

WEST AFRICAN MUSIC ENSEMBLE: DRUMS & DANCES — Feb 17, 1 pm. Whittemore Crossing Library, 4211-106 St. Traditional music and dance of the Ewe people of Ghana, Togo, and Benin, as performed by the West African Music Ensemble from the University of Alberta. Free

Featuring dimensional paintings by Brenda Morice by appointment, 453-3838

BANYAN TREE GALLERY 10336-107 St., 425-2727 — Featuring contemporary South Asian artworks, furniture, jewelry and more. Info: info@banyantreegallery.com

BEARCLAW GALLERY 14043-124 St. Info: 482-1204

BOHEMIA CYBER CAFE 11012 Jasper Ave. — Info: www.lindtoons.ca/about

CEMETERY ARTS VISUELLES DE L'ALBERTA 9103-95 Ave. — Unit Feb 21

CHRIST BREGSTROM'S RED GALLERY 9621-82 Ave. — View the web site at: www.redgallery.ca. Hours: Mon - Fri, 11 am - 5 pm; Sat by appointment, 459-8210

CLAYWORKS STUDIO UNIK 10125-81 Ave. 433-8826 — Clay & pottery. Info: 433-8826

COLLECTIVE CONTEMPORARY ART 6507-112 Ave., 491-0002 — Info: www.collective.ca

CRABFARM'S COVE Westmount Shopping Centre, 454-2656 — Live Painting and Victorian Music

DESTINA GALLERY 10727-124 St. 488-8720 — Hours: Wed - Sat, 11 am - 5 pm, main floor

DISCOVERY GALLERY 10186-106 St. — Hours: Mon - Sat, 10 am - 5:30 pm

DOUGLAS URELL GALLERY 10332-124 St. — Unit Feb 17, Dorothy Knowles, large scale landscape paintings. Hours: Tue-Sat, 9:30 am - 5:30 pm. Info: 488-4445

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd., 459-1440

ERIC KAGLEY #414 Southgate Centre — Info: www.verthegods.org/peacock

EXTENSION CENTRE GALLERY 2nd Fl. U of A Extension Centre, 8203-112 St. — Unit Feb 7

FAB GALLERY 11111 Arts Building, U of A Campus — Unit Feb 24, Centrifugal Ideas from Different Cultures in Print. Bringing together works of international contemporary print artists

FRONT GALLERY 12312 Jasper Ave. 488-2952 — Hours: Tues, 10 am - 5 pm

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JOHNSON GALLERY 7711-85 St. — Edmonton Oil Painters, artists working in-studio. Info: susan@johnsongallery.com

KAMENKA GALLERY & FRAMES 5718-104 St. 944-6497 — Photography in the West. Chinese calligraphy on rice paper of many colours by Willie Wong, prints from Celebrating Women by Larissa Semelchuk, Ukrainian, Northern Irish & Russian watercolour by Willie Wong. Hours: Mon - Fri, 10 am - 6 pm, Tue 10 am - 8 pm, Sat 10 am - 5 pm

LANDO GALLERY 11300-105 Ave., 990-1161 — Hours: Mon - Fri, 10 am - 5:30 pm; Sat & Sun, 10 am - 4:30 pm, Sun by appointment. Visit: www.landogallery.com

LATITUDE 53 10248-106 St., 423-5353 — Feb 16-17 Black and White Thinking, drawings by David Corbett & Here They Are, portraits by Natalie Donchuk, opening reception Feb 16, 8 pm, artists in attendance. Info: www.latitude53.org

LOFT GALLERY AJ Ottewill Arts Centre, 590 Broadwood Rd., Sherwood Pl. 467-4481 — Operated by artists of the Art Society of Calgary. Unit March 3 Works by Audrey Josephson, Niall Horowitz, Deanna Cornigan, Margaret Klapstein, Linda McEachern, Lorne Kemp, and Doreen Schabert. Hours: Mon - Fri, 10 am - 5 pm

MC MULLEN GALLERY 8440-112 St. 407-2152 — Hours: Mon - Fri, 10 am - 8 pm; Sat & Sun, 11 am - 8 pm. Admission: Free

MINISTRE POTTERY & SCULPTURE STUDIO 7, 51049, RR 214, Sherwood Park, 662-4160 — Original sculptures by Horst Dall. Info: www.horst-sculpture.ca

MODERN ARTS GALLERY & GIFT Downtown (on the corner between 4th & 5th Sts.) 459-9102 — Carrying works by painters Graham Platt, Ian Sheldon, Georgia Graham, Laraine Obeng, sculptures by Roy Leadbeater, Lorraine Corbett, and Fred Obeng. Maggie White Jewelry, Art by Susan, Kross plates, Magside, Senses with a Kiss 100 off. Open all event framed prints up to 40% off. Hours: Tues - Sat, 10 am - 5 pm

MULTICULTURAL PUBLIC ART GALLERY 5411-51 St. — Story Place — Feb 22 21 Spin Fire, paintings and drawings by Denise Day. Feb 25, 1 pm - 3:30 pm, opening reception. Hours: Daily, 10 am - 4 pm, Sun 10 am - 6:30 pm. Info: 963-2777

MUSÉE HERITAGE MUSEUM 5 St. Anne St. 919-1528 — Hours: Mon - Sat, 10 am - 5 pm, Sun - 1 - 5 pm. Admission: Suggested donation of \$2

MUTARTIST CONTEMPORARY 9626-96A St. — Info: 453-6750

NAKED CYBER CAFE 10354 Jasper Ave. — Info: 425-9730

NINA HAGGERTY CENTRE 9702-111 Ave., 474-7611 — Hours: Mon - Fri, 10 am - 7:30 pm, Tue & Thu 6 pm - 8 pm. Info: www.ninahaggerty.com

ORTONA GALLERY 9722-102 St., 459-4943 — Hours: Sat & Sun, 12 - 5 pm

PETER ROBERTSON GALLERY 10183-112 St. — Feb 15-Mar 14 Multiple Views, intense colour studies by Giuseppe Belli. Hours: Tue-Sat 10 am - 5:30 pm, Tue 10 am - 8 pm

PICTURE THIS 959 Ordaz Rd., Sherwood Park on View Road — Info: 467-3038

PROKES ROAD ART GALLERY 19 Person St. — Info: 467-4310 — Hours: Mon - Sat 2 Chw. Theory, mixed media works by John Nordstren, Joanne Schachtel & Clint Wilson. Opening reception Jan 11, 7 pm

PROVINCIAL ARCHIVES OF ALBERTA 8555 Rogers Rd. 427-1750 — Hours: Tues - Sat 9 am - 4:30 pm, Wed 9 am - 9 pm

RED DEER ALIEN ARTS COUNCIL GALLERY 4930 Ross Rd. 427-4031 — Hours: Mon - Fri, 10 am - 5 pm

RED STAR MARKET 1305-97 St., 497-2211 — Hours: Tue - Sat, 10 am - 5 pm

ROWLES & MARX 1030-103 St., 426-4035 — Featuring over 100 Western Canadian artists

STANLEY GALLERY 7711-85 St. — Edmonton Oil Painters, artists working in-studio. Info: susan@johnsongallery.com

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MULTICULTURAL PUBLIC ART GALLERY 5411-51 St. — Story Place — Feb 22 21 Spin Fire, paintings and drawings by Denise Day. Feb 25, 1 pm - 3:30 pm, opening reception. Hours: Daily, 10 am - 4 pm, Sun 10 am - 6:30 pm. Info: 963-2777

MUSÉE HERITAGE MUSEUM 5 St. Anne St. 919-1528 — Hours: Mon - Sat, 10 am - 5 pm, Sun - 1 - 5 pm. Admission: Suggested donation of \$2

MUTARTIST CONTEMPORARY 9626-96A St. — Info: 453-6750

NAKED CYBER CAFE 10354 Jasper Ave. — Info: 425-9730

NINA HAGGERTY CENTRE 9702-111 Ave., 474-7611 — Hours: Mon - Fri, 10 am - 7:30 pm, Tue & Thu 6 pm - 8 pm. Info: www.ninahaggerty.com

ORTONA GALLERY 9722-102 St., 459-4943 — Hours: Sat & Sun, 12 - 5 pm

PETER ROBERTSON GALLERY 10183-112 St. — Feb 15-Mar 14 Multiple Views, intense colour studies by Giuseppe Belli. Hours: Tue-Sat 10 am - 5:30 pm, Tue 10 am - 8 pm

PICTURE THIS 959 Ordaz Rd., Sherwood Park on View Road — Info: 467-3038

PROKES ROAD ART GALLERY 19 Person St. — Info: 467-4310 — Hours: Mon - Sat 2 Chw. Theory, mixed media works by John Nordstren, Joanne Schachtel & Clint Wilson. Opening reception Jan 11, 7 pm

PROVINCIAL ARCHIVES OF ALBERTA 8555 Rogers Rd. 427-1750 — Hours: Tues - Sat 9 am - 4:30 pm, Wed 9 am - 9 pm

RED DEER ALIEN ARTS COUNCIL GALLERY 4930 Ross Rd. 427-4031 — Hours: Mon - Fri, 10 am - 5 pm

RED STAR MARKET 1305-97 St., 497-2211 — Hours: Tue - Sat, 10 am - 5 pm

ROWLES & MARX 1030-103 St., 426-4035 — Featuring over 100 Western Canadian artists

MEETINGS

ADHD SUPPORT Glenora Hospital, 10230-111 Ave. — Every first & third Tue. ADHA/CHADD host an ADHD support meeting for attention disorders. Info: 460-5212

ALBERTA ENTREPRENEURS ASSOCIATION The Faculty Club, 11435 Saskatchewan Dr. — Every third Tue, 5:30 pm. Pre-registration: 453-468-6498

BUSINESS & BEYOND TOASTMASTERS CLUB U of A, BUS 87 — Every Mon, 6:30 pm. Practice and enhance your communication, leadership & public speaking. Info: 492-0910 or www.bus87.com

CHAMBER TOASTMASTERS CLUB — Every Thu, 6 pm. Visit and learn how to deliver effective presentations, conduct business meetings, and develop as a communicator and leader. Info: 453-468-6498

CHRISTOPHER LEADERSHIP COURSE — Non-profit organization that offers effective public speaking, deal with nervousness, develop effective speaking skills, and explore leadership potential. Info: 468-6498

CORNERSTONE COUNSELLING CENTRE — OASIS for Offering Anonymous and Safe Information Support, is a group program for people who live with serious and/or chronic illness, or one who suffers from severe depression or mental illness. Info: www.cornerstonecounselling.com

CRANKPOTS Crankpots ceramic studio, 10702-42nd Ave. — Every second & fourth Tue. Mon - Thu, 10 am - 5 pm. Info: 414-1005

CSS WORKSHOPS Catholic Social Services office — At 420-6081, info at registration

THE EDMONTON NATURE CLUB — Monthly meetings at the Royal Alberta Museum, 12845-102 Ave. Feb 16, 7:30 pm. Dr. Heather Fraser will discuss "Miles associated with vertebrates: the good, the bad, and the amazing." Info: edmontonnatureclub.com

ENTERPRISES' FORUM TOASTMASTERS CLUB — Meets Mondays (Tuesdays after long weekend), 11 am at the Royal Algonquin Club. Try us as delicious buffet lunch, supportive and fun-filled environment, learning communication and leadership skills. Info: 453-468-6498

ENTHUSIASTIC SENIORS TOASTMASTERS 1113 113 St. — First & Third Tue of each month, 1:30pm. Become an effective and relaxed speaker. Info: 453-6408



EDMONTON FILM SOCIETY Royal Alberta Museum Theatre, 12845-102 Ave - Feb. 26: *She Wore a Yellow Ribbon* (1949).

OPPORTUNITIES UNLIMITED NETWORKING

GROUP Edmonton Chapter of Commerce, 4045 10123 99 St. - Every Fri. 6:45-8:30 am. Develop new business relationships and

new keynote speaker Terry Schrems. Admission: \$1 everyone welcome. Info: 426-4620

OSTIA CANADA University of Alberta, 740-10 Ave. - Every second Wed of the month, 6:30 pm

Issues related to work that on social issues through education & advocacy

Info: 426-4620

MISSION TOASTMASTERS CLUB Downtown - Every Thu. noon - 1 pm. Improve your listening, speaking & writing skills. Info: 427-0552 or 427-0553

KWITZERS TOASTMASTERS CLUB - Every Wed. 7 pm - 9 pm. MacEwan Centre for the Arts 10045-156 St. RM 437. Develop effective public speaking & communication skills in a fun, dynamic & supportive environment. Info: 433-6893

MUSKERS TOASTMASTERS CLUB - Every Wed. 7 pm. Best Western - Cedar Park Inn, Calgary Trail & 51 Ave. Become more confident speakers & individuals through our proven program. Info: 429-1671 or visit PAVA.ca

SENIORS TOASTMASTERS CLUB - Every Tue. 7 pm - 9 pm. Established & budding members discuss craft & share works in progress. Info: 429-1671 or visit PAVA.ca

SUPPORT GROUP FOR THOSE LIVING WITH THE MENTALLY ILL - Camrose Counselling Centre, 11111 Jasper Ave., 482-6215. First & last Wed of each month, 7 pm

SUPPORT MEETINGS FOR WOMEN - Weekly 5-7 pm meetings, providing a list of resources & support. Info: 426-5930

OUTSIDERS SUPPORT GROUP - Every Wed. 7-9 pm. A support group for families and friends of loved ones who are incarcerated or struggling providing emotional support. Info: 426-5930

TOASTMASTERS CLUB 7103-105 St. - Every Tue. 7 pm. Speaking & leadership training. Info: 426-1215

TORRENT SYNDROME SUPPORT - 1st Wed every 2nd Fri. meeting for TS adults and parents. Info: 426-1215

UNION BOAST TOASTMASTERS - 1st Wed every 2nd Fri. meeting for TS adults and parents. Info: 426-1215

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volunteers. Hours vary by season, please call ahead: 433-2453. Full organization info at www.canadianforysto.com

CANADIANS FOR KYOTO RALLY - Meetings for organizing the May 11 rally held every 2nd Sun at the Second Cup attached to the Stanley A. Milner Library, Churchill Square. For info or to volunteer go to www.canadianforysto.com or clmitch@canadianforysto.com

CITIZEN'S FORUM ON ALBERTA'S TAIL SANDS - Every second Sun, 7-9 pm. Allendale Hall, 6330-105A St. Open to all, sponsored by the NRCM. Info: 988-3802

COUNCIL OF CANADIANS - Every third Wed of the month. An independent, public interest organization that works to promote economic justice, research development and assist Canadian sovereignty. Info: 429-4500

EDMONTON SMALL PRESS ASSOCIATION - Every third Wed, 7 pm. ESPA is an activist arts organization with members from 32 countries. Always seeking socially conscious artists, and production volunteers. Info: 434-9236 or contact@edmontonsmallpress.org

INDUSTRIAL WORKERS OF THE WORLD - Second Thu of the month, 7 pm. RM 2-42, Humanities Building, U of A Campus. Meetings are open to the public. Info: edmonton.iww.ca

MADELINE SANAM FOUNDATION - 4045-10123 99 St. Room 3-18 - Every third & fourth Sat of the month, 4:30-6 pm. A public interest group working in education & organizing invites concerned public to attend coalition meetings

PEACE AMBASSADORS INITIATIVE - Every Mon, 5-7 pm. Education North, 4104-41 Ave. A Campus. A youth group that promotes anti-racist & diversity workshops. Info: 425-4644 or www.naart.org

SERRA CLUB OF CANADA - Prairie Chapter meets weekly, and is always seeking ecologically and socially conscious individuals to build a strong grassroots movement in the Prairies. Info: www.serraclub.ca/prairie

UNESCO COALITION FOR PEACE - Meets on the last Fri of every month, 3 pm. Boyle McCauley Health Centre, 2nd Fl Boardroom, 10628-96 St. Info: 522-5666

UNIVERSITY COALITION AGAINST WAR & RACISM - Humanities Centre, 1st-7, U of A Campus - Every Thu, 4:30-6 pm. A public interest group working in education & organizing invites concerned public to attend coalition meetings

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CSS WORKSHOPS - Public Social Services office - Info: 420-6381

FAMILY CONSTELLATION - Every 2nd & 4th Wed, 7 pm. 10431-37 Ave. Feel burdened by life, family, feelings, or the world? When will you live your own life? Find the right place for YOU. Info: 867-9142 or www.constellation.ca

GENTLE YOGA - Radha Yoga Centre 9946-87 Ave - Weekly classes in small group settings and Sunday Satsang (by donation). Enquire about schedules & fees. Info: 432-3363 or www.radha.org

HIV NETWORK OF EDMONTON SOCIETY - 300-11456 Jasper Ave. 488-5742 - Hours: Mon, 10-12 pm; Tue, 5-7 pm; Wed, 5-7 pm; Thu, 5-7 pm; Fri, 5-7 pm; Sat, 10-12 pm

LIVING POSITIVE - Suite 500, 9912-106 St. - Every Tue, 7 pm - 9 pm. A confidential space where POC people can discuss & share common issues & concerns. A peer-driven, AIDS service organization, providing direct support to people living w/ HIV in Alberta. Info: 488-5768 or edmonton@livingpositive.ca

LOVEING FEAR'S GRIP - Mar 3, 9 am - 4:30 pm. Riverside Community Hall, 2231-1100 Ave. A practical one-day workshop to help you manage and break free of your fears. Small group, fun, moderate and supportive atmosphere. \$89 fee, includes workbook and additional resources. To register or for details call 454-7977 or visit www.gripofedmonton.ca

LOTUS SUD GYM YOGA STUDIO - 10518-82 Ave - Multi-disciplinary yoga studio offering drop-in & regular classes in hatha, vinyasa flow, hot yoga, laundry yoga, pre-natal, post-natal, mommy & me, partner workshops, and ball dancing. All levels welcome. Info: for schedules

and pricing, visit www.lotussudgym.com call 435-9642 or email info@lotussudgym.com

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MASSAGE THERAPY - Every Thu, until Feb. Feb. College Massage Therapy students holding open public clinics. Relaxation massage \$20 hour. Info: call 434-6670

OPEN YOUR MIND! 11403-101 St. - Gooden Saman Ling Tibetan Buddhist Meditation Society. Meditation and Buddhist teachings by our resident teacher, Tibetan Buddhist monk Kushok Labrang Dharma Rinpoche. Tue, 7 pm. Intermediate Wed, 7 pm. Advanced practices Sat, 11-11:30 am. Info: 479-0014 www.gaden-samtse.org

RAJA YOGA MEDITATION - #208, 10132-105 St. In association with the Brahma Kumaris World Spiritual Organization. For info on introductory classes or events go to www.bkworld.org or call 435-1050

SERVICES FOR THE ELDERLY - Strathcona Place Senior Centre, 10831 University Ave. - 2nd & 4th Tue of every month, Dr. Joyce Krywulak offers personal counselling, call 433-5807 to arrange consultations or appointments. Every 2nd Wed Dr. Krywulak facilitates an Organization for Carers Support Group, 10 am - 11:30 am

TRANQUILITY MEDITATION - 10502-70 Ave - Every Wed, 7 pm. Meditation w/ Tibetan traditional female lama An Kunzang. Info: 633-6151

YOUNG ADULTS MULTIPLE SCLEROSIS SUPPORT GROUP - Knox Metropolitan United Church, 8307-109 St. - Every third Thu of the month

and pricing, visit www.lotussudgym.com call 435-9642 or email info@lotussudgym.com

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FAMILY CONSTELLATION -



NAKED CIBER CAFE & ESPRESSO BAR 10354 Jasper Ave., 425-9700 — Every Thri open stage poetry readings.

PEOPLE IN YOUR NEIGHBOURHOOD READING CIRCLE — Every Sat, 10 am, Story Point Library 112-4613-22 Ave. Story Point Info: 963-5440

PHILOSOPHER'S CAFE — Edmonton Room (Basement), Stanley A. Milner Library, Sir Winston Churchill Square. An ongoing series of the Philosopher's Cafes presented by University of Alberta academics, facilitating lively and informal discussions on current issues. Info: email bjank@telus.ca or call Ben at 476-1822.

PHILOSOPHY CAFE — Edmonton Crossing Library, 4211-106 St. Info: email bjank@telus.ca or call Ben at 476-1822.

POET'S INK WRITING EVENINGS — Castle Rock Pub, 570 St. Albert Rd. Writing evenings every Sun except last week.

REVEREND D. KATE TURNING PAGE 12840-109 Ave. — Every Sun, 11 am. Seminar

SOI EDMONTON BUDHIST READER SERIES — Feb 21, 7 pm. SOI Centre, 1071-107 106 St. Info: 425-9700

STEPHEN GALLOWAY READING — Feb 15, 9:30 am. Ren 424, CMCC Centre for the Arts, 10045 156 St. Canadian author of *Frankie Walsh* and *Academy Free*, open to the public.

STEPHEN LEWIS, A FATHER-SON CONVERSATION: ONE FAMILY'S QUEST FOR SOCIAL CHANGE — Mar 6, 7 pm. Show Conference Centre, 9797 Jasper Ave. With a special performance by Ann Viread. Proceeds go to Rotary Club sponsored projects. Tickets \$7.50.

SUBARTEEN VOICES LECTURE SERIES — The University of Alberta Political Science Department presents the 2006-07 speaker series, *Subaltern Voices. Speaking & Speculating from the Disciplinary Margins*. Info: ukawals@ualberta.ca

T.A.L.E.S. STORYTELLING CIRCLE — Second Fri of every month Sep-Jun. City Centre, 10943-84 Ave. Come to share stories or just to listen. Free. Info: 432-1102 or call Jennifer at 432-2932

LEARNING KIDS

AFRICAN DANCE CLASSES — Movements. The Afro-Caribbean Dance Ensemble holds classes bi-weekly. Located on Jasper Ave. Info: 415-5211 or www.movementsdance.com.

DANCE CLASSES FOR COUPLES — Grant Macdonald College Centre for the Arts, 10045 156 St. Feb 24, 2:30 - 4 pm. Live & Swing. Info: 497-4353

DROP-IN DANCE CLASSES — Profiles Public Art Gallery, 19 Patton St., St. Albert. Every 2nd Thu, \$10 per class, includes materials. Info on upcoming classes call Glenda at 460-4310 or email glenda@thearts.net.

FAVA WORKSHOPS — The Film and Video Arts Society offers one-night workshops twice a month in a variety of media activities. Feb 12, 7 pm. *Stories for Adults*. Feb 19, 7 pm. *F.A.V.A. also offers a variety of 12-week classes*. Details at www.fava.ca.

FLAMENCO LESSONS — Judith & Oscar Jose Garcia teach both Flamenco dance & guitar. Flamenco every Fri, 7 pm to 10 pm. El Toro Restaurant, 10425-100 Ave. Info: 780-349-

4843 or email ajgarcia@telusplanet.net

HARCOURT HOUSE ART CLASSES — Until Mar 1 A variety of low-cost classes specializing in drawing, pastels, painting & other mediums, taught by professional artists & educators. Suitable for beginners or for those wishing to expand their portfolio. Schedules and info at www.harcourt-house.ca or call 426-4180.

LATIN DANCE LESSONS — Free Latin dance lessons every Thri & Fri at Bombolito Latin Lounge, 9221-34 Ave., 8:30 pm - 10 pm. Info: www.bombolito.ca

LEARNING CENTRE LITERACY ASSOCIATION — 8220, 10176-105 Ave. The Learning Centre is looking for people to help adults develop their literacy & math skills. Volunteer & help others make positive changes for themselves and their communities. Info: Mary at 429-0675.

LIGHT UP YOUR LIFE'S JOURNEY WORKSHOP — Mar 4, Stillpoint Healing Centre, 2nd fl., 11209 Jasper Ave. Meditation and healing workshop focused on the Divine Light Invocation, offered by the Edmonton Radio Yoga Centre teachers \$30 each. Info: 432-3343 or www.radioyoga.org to register call Stillpoint at 432-9388 or email conceal@stillpointhealing.com

MARS HILL CENTRE — 88118-104 St. 432-0202. Offers classes and workshops on the recovery process, incorporating emotional, relational & spiritual dynamics. Registration is on a sliding scale, based on participant's income. Full details at www.marsnhillcentre.com

MOZAIC ART CLASSES — Mozaic Mozaic offers a range of mosaic art classes for beginners and intermediates. Located at the City Centre Arts, 10943-84 Ave. Info: www.mosaicmozaic.com or call 439-1957

MULTIPLE SCLEROSIS EDUCATION SERIES — Feb 20-Mar 2, Tuesdays 7-9 pm. Atria Building, #150, 9504-30 St. To educate participants & their families about the disease and its ramifications. Info or to register call Debbie at 471-2034.

POST SECONDARY PREP WORKSHOP — Feb 18, 10 am - 4 pm, Feb 25, 10-12 am. Creating art for portfolio submissions for students who are planning to attend a post-secondary art program. \$25 per person. Info: 460-4310

KIDS

ADVENTURE SUNDAYS John Jansen Nature Centre, Fox Den & Whitemud Den. — Every Sun, 11 am - 4 pm. Join a naturalist and explore a new theme. Each weekend features hands-on activities and projects for the whole family. Admission \$13.75 adults, \$10 youth/juniors. #125 children's info: 498-8787 or www.edmonton.ca/parks

ARMY CAD RECRUITMENT Progressive Academy, 13212-106 Ave. — Every Wed, 6:30 - 9 pm. Free sports, activities, camping, rifle, wall climbing and orienteering. For more information call Jason 473-4500.

ART-VENTURES Profiles Public Art Gallery, 19 Patton St., St. Albert, 460-4310 — Every third Sat, 1 - 4 pm. Drop in to the gallery and discover how much fun art can be. Children, ages 5-12. Suggested donation per child is \$2. Parents must stay with their children.

BALLOON DANCE CLASSES FOR KIDS — Info email dance@artcityedmonton.com, or call Neil at 780-238-0209.

CAPOEIRA KIDS CLASSES 10540 Jasper Ave.,

709-3500 — Every Tue & Thu, 5:30 pm - 6:30 pm, Sat, 1 - 2 pm. Capoeira is a Brazilian mix of dance, martial arts & percussion. Info: www.capoeiraedmonton.com

FREE INDOOR SOCCER PROGRAM — Every Sat, Sun. Jordan School Heart School Gymnasium, 96 St. & 108 Ave. Introduction to basic soccer skills by FIFA coach Tony Wallace. Info: 420-0760.

KIDS KABARE Granville School, 9884-110 St. — Every Tue & Fri, 6:30 - 8:30 pm. Classes for kids aged 10 & up. Info: 975-6910 or 460-2931

YOUTH DROP-IN CENTRE Castle Downs YMCA, 11510 151 Ave., 976-9222 — Every Thri, 7 - 10 pm. Basketball, air hockey, football, swimming & open gym. Call Trent, 476-9622 for info.

QUEER

AGAPE Education Society, U of A Campus — Focus group on sex and gender differences in education & culture. Pre-service & practicing teachers, community members welcome. All events scheduled. Info: 492-0772.

EPS/LGBTQ LIAISON COMMITTEE — The EPS/LGBTQ Liaison Committee is composed of a wide variety of concerned lesbian, gay, bisexual, trans-identified, two-spirited, queer, allied community members, and police officers. Please email us with any questions or concerns at epslgbt@yahoo.ca. All inquiries will be treated with confidentiality and respect. To report a hate or bias motivated crime, please contact the EPS Hate & Bias Crime Unit (780) 421-3489.

INSIDE/OUT U of A Campus — A campus-based organization for LGBTQ/leban, graduates, oca, dcmic & staff. Straight allies are also welcome. Monthly meetings. Contact kelly@uofa.ca or michael@uofa.ca

PRIDE CENTRE 9540-111 Ave., 488-3234 — GLBT & Supporters Community & Resource Centre. Join a group or table part in special programming. Info: 488-3234 or call 488-3234. Info: 488-3234 or call 488-3234.

TUESDAY

BISexual WOMEN'S COFFEE GROUP — Second Thri each month 7:30 pm. A social group for bisexual & bisexual women. More info groups.yahoo.com/group/bisexualwomen

COCAINE ANONYMOUS MEETING — Every Thri, 7 pm, Pride Centre (9540-111 Ave.) CA Hotline: 432-2715.

FREE TO BE VOLLEYBALL Amiskwiy Academy, 101 Airport Rd. — Every Thri, 8 pm - 10 pm. GLBT players, intermediate level. Coaching & drills provided. Info: Alex at 424-9984 or rlips@telus.net. Recreational night every Wed, all levels welcome.

GAYWIM 432-818 — 6 pm. Edmonton's only radio show for gay, lesbian, bisexual & transgendered lives. Featuring news, local & international features and community events.

HPV/POSITIVE GLBT SUPPORT GROUP — Every sec Thri, 7 pm - 9 pm, Pride Centre (9540-111 Ave.) Drop-in support group facilitated by Mark from HIV Edmonton.

LOST SENIORS DROP IN — Every Thri, 2 pm - 4 pm, Pride Centre (9540-111 Ave.) Info: 488-3234.

ILLUSIONS SOCIAL CLUB The Roost, 10340-104 St.

— Second Thri of each month, 8 pm. Cross-dressers, transsexuals, friends & supporters meet. Info: 387-3343 or go to groups.yahoo.com/group/illusions/

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socializing after practice. Info: www.geocities.com/makingwaves edin

FRIDAY

CURLING WITH PRIDE Shamrock Curling Club, 9330-90 Ave. — Every Fri, 9 pm. Info: www.willpride.com

TRANS SUPPORT GROUP Pride Centre, 9540-111 Ave. — Last Fri, every month, 7 pm. TIGQ Alliance, drop-in social evening for trans-identified & questioning people, family & friends. Info: 718-1412 or miguel@see.greatwest.ca

SATURDAY

NORTHERN CHAPS BOAT, 10242-106 St. — Edmonton's original leather-fetish-uniform club meets the first and third Sat of every month, 9 pm. Info: main@northernchaps.com or www.northernchaps.com

NORTHERN TITANS GOLF BOWLING LEAGUE Gateway Lakes & Recreation Centre, #100, 3414 Gateway Blvd. N — 5 - 7 pm. group super each week after bowling (optional). Cost is \$15 per person. Info: 483-1075.

SINGLE LESBIANS OVER 40 — Women's social group has monthly gatherings for conversation over tea & coffee. Info: email singlenew40@usmail.com

SUIT UP & SNOW UP Pride Centre, 9540-111 Ave. — Big Book Test 12 noon - 3 pm.

YOUTH UNDERSTANDING YOUTH Pride Centre, 9540-111 Ave. — Every Sat, 7 - 9 pm. Providing a warm and friendly place where lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25 can gather to have fun and learn about themselves and others in a safe, supportive and caring environment. Info: members.shout.ca/yv

SUNDAY

ARCTIC RUNNERS — 10 am. A group of gay and lesbian runners meet Sun mornings and hits the river valley trails. Runners of all speeds welcome. Our runs are typically 7 - 10 km long and take 40 - 60 minutes. Info: 436-7897

BEARS MOVE NIGHT Pride Centre, 9540-111 Ave. — Last Sun of every month, 1 pm - 6 pm. Movies in the T.V. room. Info: 488-3234

EDMONTON TRANSEXUAL PEER SUPPORT GROUP — Every 2nd & 4th, 2 pm, Pride Centre (9540-111 Ave.) Info: 488-3234.

LAMBDA CHRISTIAN CHURCH Gateway United Church, 11148 84 Ave. — Lambda provides a safe and healing space for Edmonton's gay, lesbian, bisexual, transgender, and heterosexual Christians and their friends. All denominations, beliefs welcome. Worship at 7 pm, Sun. Info: 887-8611 or lambda@lambdacanada.org

MEN'S DISCUSSION GROUP Pride Centre 9540-111 Ave. — Every Sun, 7 pm. Men's social & discussion group. Info: 488-3234

SOUTHWESTERN UNITED CHURCH 10740 19 Ave. — 10 am. Welcomes people of all sexual orientations. Info: 887-4974

SPIRITUAL LIVING CENTRE — Celebrating and embracing the spiritual magnificence in all www.spirituallivingcentre.com, 789-3752

TUESDAY

FREEDOM METROPOLITAN COMMUNITY CHURCH OF EDMONTON 10086 MacDonald Dr. — 7:15 pm. A church for all people. Info: 429-2311.

GROUP MOVIE NIGHT — Please to find out what movie, when to meet and where. Join us for coffee afterwards, too. Cost: Free for 2 members plus theatre costs. Info: 454-0313

MAKING WAVES SWIMMING CLUB — Recreational and competitive swimming with coaching. Beginners encouraged to participate. Practices every Tue & Thu. Socialization after practice. Info: www.geocities.com/makingwaves edin

OUTREACH — Every stage room, Alhambra Hall, U of A Campus — 5 pm. U of A based group for gay, lesbian, bisexual, transgendered and straight but friendly students, staff and faculty. Open to the community, not just U of A. Info: outreach@uofa.ca

PLAID PRIDE CENTRE, 9540-111 Ave. — Support meeting first Tues every month of 7 pm for parents, families and friends of lesbian, gay, bisexual and transgendered youth. Info: 436-1998 or edmonton@plaidpride.ca

TRANS SUPPORT GROUP Gateway United Church meeting room, 11148 84 Ave. — Second Tue of every month, 7:30 - 9:30 pm. TIGQ, an education & support group for trans-identified & questioning people. Info: 718-1412 or

miguel@see.greatwest.ca

WEDNESDAY

EDMONTON RAINBOW BUSINESS ASSOCIATION — Meets the second Wed of every month, for casual networking with the GLBT business community. Locations listed on www.edmontorba.org

FREE TO BE VOLLEYBALL Amiskwiy Academy, 101 Airport Rd. — Every Wed, 8 pm - 10 pm. GLBT players of all levels welcome. Info: Marc at 448-0356 or podnerm@hotmail.com

OPEN DOOR CLUB — Every Wed, 5 pm, Grant Macdonald College - City Centre Campus (Ren 6, 217 & 7) A social group for GLBTQ students, staff & friends of Grant Macdonald College

YOURS, MINE, OURS AND US (YMCA) — A part group for GLBT parents, partners and their friends. Meets first and third Wed of the month. Info: 426-3311 or 415-5434

BATH HOUSES

DOWN UNDER 12224 Jasper Ave., 482-7940 www.gayedmonton.com

STEAMERS 9668 Jasper Ave., 422-5821

STEAMWORKS 11745-Jasper Ave. — (Open 24/7) 451-5554.

DANCE

A LOVE STORY — Feb 23 & 24, John L. Hart Theatre, 10045-155 St. BWOC presents *Tan* Alvarado & Brian Webb's new play. As sexual drama from last year's season, it now has the potential of a Broadway hit. Directed by John L. Hart, with interpretation by Wagner's The Greatest Love Story, with lighting by David Foster. Tickets available at TLX.

ALLEY — Feb 24, Arden theatre, St. Albert. New York-based Alley, one of the most popular dance companies in the United States hits the Arden stage for the first time ever. The company fuses modern dance, ballet, jazz and West African dance styles, with a focus on North America's hottest young dance talents merged with the innovative vision of emerging choreographers. Tickets available at TLX or the Arden Theatre Office.

DANCE OF UNIVERSAL PACE — 2nd & 4th Wed of each month, 7:30 pm. Riverdale Hall, 100 Ave. Info: 467-1285.

WHITING JONI & OTHER WORKS — Feb 16 & 17, Jubilee Auditorium, An Alberta Ballet production. If you take in only one ballet performance all year, make it a night that includes the much-anticipated world-premiere collaboration between artistic director John Grand Malin and iconic Canadian musician Joni Mitchell with George Balanchine's *Serenade* and Wayne McGregor's internationally acclaimed dance work *Nocho Duto*. Tickets \$425-525.383.33

EAST MEETS WEST: FROM THE GANGES TO THE NILE — Feb 25, 8 pm. Mobo. Stage, Citadel Theatre. Movements, the Afro-Caribbean ensemble, performs a range of dance disciplines, including modern, East Indian, Caribbean, African, folk, and classical with fusion of Eastern and Western music. Featuring special guest performer and Odessa-based dancer Mordina Bakalantzing. Tickets \$28-88.

MOVIES — Every Sat, 7 pm. 4th fl. of the

FLAMENCO FRIDAY — Feb 16, 7:30 pm. El Toro Restaurant, Comfort Inn, 10425-100 Ave. Flamenco guitar and dance. Info: 422-9958

RODA DE CAPOEIRA — Every Sat, 3 pm - 4 pm. Capoeira Academy, 10540 Jasper Ave., 789-3500. A free performance of Capoeira, a Brazilian mix of dance, martial arts & music, invented by African slaves. Info: www.capoeiraedmonton.com

VINOK WONDANCE: ROMANY BELLES — Mar 7, 7:30 pm. Horizon Stage, Spruce Grove. The world premiere of Vinok's *Romany Belles*. Dramatic storytelling accompanied by a variety of choreographies and music for the stage. Info: 488-0695 — Every Sat at 11 pm. Tickets \$10-20. Info: www.vinok.com

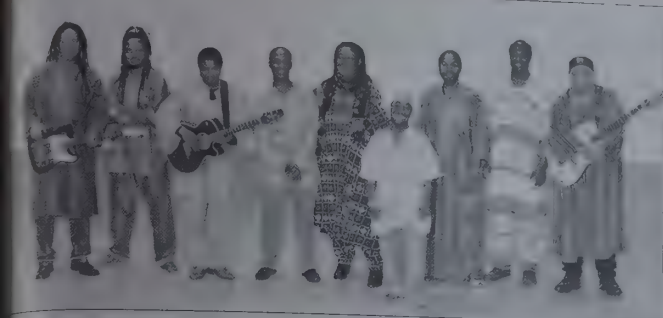
DIE-NASTY VANDERNA Theatre, 10329-83 Ave. — This season, the Canadian Comedy Award-winning Improv troupe Die-Nasty performs *Die-Nasty* presents *Die-Nasty*, the greatest hit comedy troupe in Canada, featuring the extraordinary dance and heart-piercing songs of Gypsy culture. Tickets \$20 or \$15 students/seniors at the Horizon Stage office or ITM.

THEATRE

Alice in Wonderland — Feb 15-18, 8 pm. Feb 18, 2 pm. Festival Place, Shawnee Park. Info: 437-3370

CHIMPVOR VANDERNA Theatre, 10329-83 Ave. — 488-0695 — Every Sat at 11 pm. Tickets \$10-20. Info: www.vinok.com

DIE-NASTY VANDERNA Theatre, 10329-83 Ave. — This season, the Canadian Comedy Award-winning Improv troupe Die-Nasty performs *Die-Nasty* presents *Die-Nasty*, the greatest hit comedy troupe in Canada, featuring the extraordinary dance and heart-piercing songs of Gypsy culture. Tickets \$20 or \$15 students/seniors at the Horizon Stage office or ITM.



AFRICAN GUITAR SUMMIT Feb 16, 7:30 pm. Arden Theatre, St. Albert. Tickets \$38, at the Arden box office

...and apprehensive about how she and her partner will be received. Colours adds a devastating twist to the wit that colours the turbulent love story... world. Director: Peter Hinton. Starring: Margot Fulton. Rice Theatre Series. Tickets \$35-\$45 available at the Citadel Box office.

7 NIGHTS — Feb 23 & 24, 8 pm. La Cite Theatre. Tickets \$22 at TIX. Info: www.bireflytheatre.com

Feb 22-25 & Feb 28-Mar 2, 7:30 pm Royal Theatre, Sherwood Park. Presented by the Royal Musical Theatre. Tickets \$20, \$17 student/senior, available at Festival Place box office.

HEY MOM, HOCKEY DAD — Until Mar 4, 8 pm. Royal Theatre, 10708-124 St. By Michael Hinton. Face off, drop the gloves... and fall in love. Spoofs almost on Donny and Teddy, the single parents, meet while watching their play minor league hockey. Unexpected sparks fly from the bleachers. A comeback to marry against the backdrop of our nation's lowest profile. Director: Bradley Moss. Starring: Shorla Maffin and Frederick Zyrsky. Tickets \$22-\$25 adults, \$18-\$19 students/seniors, available at TIX or at the box office.

THE CATS — Until Mar 3, Tue-Sat 8 pm, Sat 7:30 pm. Versano Theatre, 10322-83 Ave. By Celine Roosaert. A Teatro La Jolicoeur production. A hapless bylaw officer, after by Chris Bullough, investigates a highly popular, noted feline presence in a bungalow owned by two sisters (Leona Bravson & Davina Ross). Directed by Stewart Lemoine. Tickets \$22-\$25 students/seniors, at TIX or at the door.

THE FISHER — Feb 16-Mar 2, P.C. Stage. Starring: Arlene Barris, 10330-84 Ave., Feb 16, 7 pm, Feb 17, 7 pm & 7 pm. Also showing at the Arden Theatre, 10322-83 Ave. Starring: Arlene Barris, Feb 19, 7:30 pm; Feb 23, 7 pm, Feb 24, 7 pm & 7 pm; Mar 2, 7 pm. An old fishing couple is surprised when their son, Henry, begins transforming into a fish. Faced with the dilemma of keeping their beloved son, Henry, from going to a life of freedom in the sea. Tickets \$14-\$25 students/seniors, \$8 children 12 and under. at TIX and at the door.

JACKSON DANGEROUSES — Until Feb 17, 8 pm. Versano Theatre, 10322-83 Ave. Behind the scenes, and last play a deadly game of love in Christopher Hampton's adaptation of de Lascas' novel. Directed by Randy Barrios. Tickets \$22-\$25 adults, \$14-\$18 students/seniors, available at the box office. Info: www.walshtheatre.com

terdaplayspace.com

NEW PLAY FESTIVAL: NEW, NAUGHTY, NUDE. —

Until Feb 17. Timms Centre, 2nd Playing Space, 87 Ave. & 112 St. Six new plays by local artists representing different associations and connotations of nudity: vulnerability, sexuality, liberation, fun, and humour. Featuring: *Flap* by Joel Cruchan, *Slowed* by Vincent Forcier, *Hungry* by Stephanie Medford, *Male* by a Double by Alexander Forsyth, *Menph* by Audrey Devolet, and *Insomnia* by Nikola Witsch. Performances nightly at 8 pm, additional readings on Feb. 15 & 17 at 5 pm. Passes \$5 per show, available at the door. Info: www.vancouversocialtheatre.com

OH SUSANNA — Versano Theatre, 10322-83 Ave. Feb 24, 11 pm. The Euro-style variety spec tale, guided by international glamour girls Susanna Patachouli and her co-hosts Eric, God of Love Laugh! Musical Cocktails! Tickets at the door. Info: www.vancouversocialtheatre.com

RAPID FIRE THEATRE 10322-83 Ave. 448-0695 — Every Fri at 11 pm. Rapid Fire's income improv show, \$10.

STAGE STRUCK — Feb 23, 7 pm, Feb 24, 1 pm & 7 pm. Waterloo Playhouse, 10322-83 Ave. The Alberta Drama Festival presents its local one-act productions, adjudicated by Trevor Schimidt. Family Squabbles, by Josh Woodier. *Empire* in Response, by Paula-Jean Prud'homme. *Bye Bye Porter*, by Sister Mary Magdalene. *Christopher Durang & Reduced for Quick Sale* by Brian R. Brown. Tickets \$10 per session, \$8 students, or \$25/\$20 for all three, available at TIX or at the door.

THE CLUNK — Until Feb 17, Timms Centre, U of A campus. By Stephen Jeffreys. A style-bending tragicomedy, in which Lucius booklin dreams of making it big, as Elizabeth flies dying and plots are boiling, only to discover that comedy with bite is comedy that bites back. Directed by Sandra M. Nicholls. Tickets \$8-\$22, available at TIX or the Timms Centre box office.

THE CONSTANT WIFE — Until Mar 4, Citadel Theatre. By Samuel Magham. The original Desperate Housewives. Marriage is not a sacred union, rather a contract to be reviewed, reassessed and perhaps renewed when times say. As the story twists and turns, so do Constant's plans for turning bad luck, unfaithful friends and local gossip to her own advantage. Director Bob Baker. Starring Fiona Reid. Shocker Theatre. Tickets \$45-\$60, available at the Citadel Box office.

THE PRODUCERS — Feb 21-25, Jubilee Auditorium. A hapless theatrical producer, a mousey accountant, a Swedish blonde-bombshell, and the complicit director in New York stage life

ultimate Broadway disaster and musical fiasco *Springtime for Hitler*. Tickets at TIX.

THE SKINNY LIE — Feb 16-25, Transwest Arts Centre, 10330-84 Ave. By Michael Smith. Grace-Thumb Theatre, presented by Fringe Theatre for Young People. Challenged by a friend, ten-year-old Jesse dives into a secret world of dangerous dating, while her younger brother, to his decent problems of his own. Tickets \$11-17 for children, \$13-19 student/senior, \$17-19 adult, available at the Fringe Theatre Adventures box office, 448-9000.

LIVE COMEDY

KOKANE COMEDY BATTLE Sideruck Cafe, 10238-104 St. — Every Thu, 9:30 pm. Local and touring comics battle for prizes. Come down and vote for your favourite comic. Hosted by Kathleen McGee. Info: www.myspace.com/kokanecomedybattle

THE COMEDY FACTORY 408-3414 Gateway Blvd. 469-4999 — Feb 15-17. Dawn Rowland. Regular showtimes: Thu & Fri 8:30, Sat 8:30 & 10 pm.

THE COMIC STRIP WEM 448-5999 — Feb 15-17. Kyle Case & Lars Callan, Rick Branson, and Shawn Thompson. Men Hit or Miss Mondays. Amateurs compete for audience approval. Tue Alternative Comedy night! Hypnotists, magicians, and street performers. Feb 21-25. Tonyale Davis. Info: www.thecomicstrip.ca

YUK YUKS 66 St. & 137 Ave. Londonderry Mall. 481-9857 — Every Wed-Fri. An Comedy Jam w/ Kerry Unger & Mark Salmendick. Info: yukyuk.com

ALT CINEMA

EDMONTON FILM SOCIETY Royal Alberta Museum Theatre, 12845-102 Ave. — Every Mon, 8 pm. Winter 2007 Series: *Power and the Prize*. Sidney Poitier. Feb 26. *She Wore a Yellow Ribbon* (1949), starring John Wayne & Jeanne Crain. Directed by John Ford.

PREACHER — Feb 18, 6 pm. Royal Alberta Museum Theatre, 12845-102 Ave. Open film showing and forum with the film's director, David D. Sabatino. Admission free, donations accepted to go towards HIV/AIDS organization.

Call our hotline, 430-9043, between 11 am and 11:15 am on Friday, indicate which prize you'll be vying for, and give the FREE STUFF operator the correct answer. If you reach the answering machine, hang up and try again. You may not win FREE STUFF by leaving messages on the voicemail, sending faxes to the SEE office, or if you have won in the last 31 days. SEE reserves the right to restrict prizes. Prizes must be claimed in person before the following Thursday.

Prize: A double-guest pass to see *Conversations With God*, *Venus*, or *Parthenon* at the Princess Theatre. Skill testing question: Who authored the bestselling *Conversations with God* book series?

FREE STUFF

CALL TO WIN

CRUISIN' THE COSMOS

with THE KID

FEBRUARY 15 TO 21

AQUARIUS (Jan. 20 - Feb. 18)

As the water sign, Aquarius is the sign of the future. You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

PISCES (Feb. 19 - March 20)

At the start of the zodiac, Pisces is the sign of the past. You are a dreamer, a visionary, and a humanitarian. You are fair and just, and you are every expert you dare!

ARIES (March 21 - April 19)

The Aries is the sign of the future. You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

TAURUS (April 20 - May 20)

Lastly, your mind is a powerful tool. You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

GEMINI (May 21 - June 20)

You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

CANCER (June 21 - July 22)

This is a sign of the future. You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

LEO (July 23 - Aug. 22)

You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

VIRGO (Aug. 23 - Sept. 22)

Known for being an individual of refinement and a dominating force, this is not an image you want to screw with in haste. That's why this sign is so important. You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

LIBRA (Sept. 23 - Oct. 22)

From this week's troubles and fears, opportunity will be yours. You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

SCORPIO (Oct. 23 - Nov. 21)

They say too much of a good thing just ain't good for the soul and sometimes baby, you're just too good for the world. And, like any other sign, you are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

SAGITTARIUS (Nov. 22 - Dec. 21)

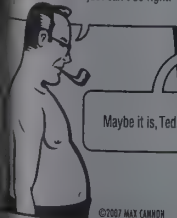
If you haven't studied history, you won't know the significance of this sign. You are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

CAPRICORN (Dec. 22 - Jan. 19)

Just make sure you are a visionary, a dreamer, and a humanitarian. You are fair and just, and you are every expert you dare!

RED MEAT

Honey...I think our bathroom scale is broken. It says I've gained twenty pounds, but that just can't be right.



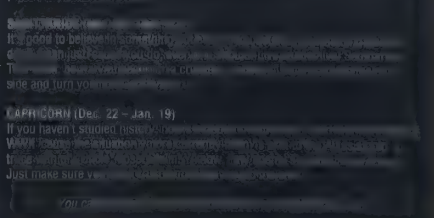
mentally modulated mirth

Do any of your pants still fit?



from the secret files of Max Cannon

Not by a long shot, but those black slacks of yours fit me like a glove.



1500. Curling Events
WAT'S 19TH ANNUAL Harley-Davidson FLHR Road King 1500 tickets printed - \$100, cash draw held April 28, 2007. Two Early bird draws remaining 1-888-999-7882.

PERFORMING ARTISTS - Alberta
 Showcase gives you access to a strong presenter network for touring. Application deadline March 31 - available here: www.artstouring.com.

UNRESERVED Hardwood/Laminate Flooring Auction, Sun., Feb. 18, 1 p.m., Hinton, Alberta.
 Hinton Centre, 165 Swiss Drive, Lindstrand Acres, Camrose, Alberta. 430-251-1441; www.lindstrauctions.com

UNRESERVED Hardwood/Laminate Flooring, Sat. Feb. 24, 1 p.m., 4608 - 38 Ave., Cold Lake, Alberta.
 Lindstrand Acres, Camrose, Alberta. 430-251-1441; www.lindstrauctions.com

WORLD SENIOR Curling championship will be held at the Thistle Curling Club, 6920 141 St., Edmonton, March 16-31 2007. For information phone 780-477-8122.

DO YOU WANT to play AAA hockey?
 AAA Stars is holding open tryouts. Divisions (by birth year) 93, 98, 99, 97, 96. Email: jrpin@canadawestallstars.ca

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MINI LOANS. Money now.
 Over the phone approvals. Credit consolidation, first, second, third, equipment, mobile, trailer. Infirm. Anywhere in Alberta. 780-484-5834. Fax 780-444-7345.

MILLION DOLLAR health beverage company
 needs product distributors. No deliveries, no selling provided, executive income. Part-time/full-time; www.golmyrmangos.com

BUSINESS OPPORTUNITY
 \$5 No cash required. Bring culinary skills and creativity to this \$5 seat fully equipped Deli. Downtown Wetaskinaw. Rent \$2,000, per month including equipment. Call 780-532-9821, Mon. - Fri. 9am - 4:30

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MONEY MAKER. Local route. No selling on your part. For more info call 1-888-921-2589, www.telcardinfo.com

NEED EXTRA CASH? Get a \$1000/wk at home stuffing envelopes. Rush sell addressed stamped envelope to Box 3861, Spruce Grove, AB T7X 3B1

NEED MONEY FAST Immediate approval. Credit, age, income are no barriers, debt consolidation, interim financing, home purchase, small business start-up. Consolidated Mortgage and Loans. Members 888-170-462-5856

100. Courses/Classes
#1 VOICE OVER WORKSHOP
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globaltesol.com

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 Learn sound engineering in a real recording studio environment
 Register today. Call 447-3462

2000. Support/Training
COUNSELLING available from supervised Masters & Doctoral students in the UofA Counseling Psychology Graduate Program. For more info call 492-3746

Edmonton Transsexual peer support group meets every 2nd, 4th Sun. at Pride Centre, 2pm 868-9378

Had Enough?
 Cocaine Anonymous 425-2715

2000. Music Services
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 Get noticed by labels and promoters with a Professional Demo. As low as \$175/song.
 Contact Crystal Sound Recording Studios
780-447-3462. Offer ends April 1st

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www.pounidrecords.com

2000. Recording Studios
 We write and record music for singers/songwriters. 300month Professional downtown studio, call Corey 902-9778 or for more info visit www.seanandshelley.com

2700. Support/Training
 Feeling Blue? You can talk to us 24Hour Distress Line 482-HELP (4357) Here to listen when life hurts. The Support Network www.supportnetwork.com

ILLUSIONS SOCIAL CLUB
 A safe, friendly & discreet Support & Social Club for Crossdressers, TS's & their supporters
<http://groups.yahoo.com/group/illusions>
 1-877-346-8858 Edmonton (403)234-9873 Calgary
 Main Post Office Edmonton, AB T5J 2J6
 Plan to attend Winterfest '07 Feb. 23/24

Man's Coming out group, safe confidential peer led discussion group. Monday's starting May First John 465-0512

THE MARKING PROJECT
 A men's group committed to personal growth, healing & community Call Garat 462-5107

WANT TO STOP SMOKING?
 Attend Nicotine Anonymous meetings at 7pm Wednesdays Ebenezer United Church Hall, 108th Ave. and 163 St. Contact person Gwynn 445-3020

Women's Healing Circle
 Tuesdays 7-9:30pm. Still path for 9 weeks. Call 488-5882

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BECOME A CERTIFIED E-technician. Guaranteed employment. Financing available. Call The European Institute of E-technics today for a free DVD or tour. 1-877-422-5271 780-466-5271

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Are You a Tutor? Advertise Your Tutoring Services in SEE Magazine. Call Marina 430-9003

435. Health Services
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435. Health Services
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 Amitabha Kadampa Buddhist Centre Drop-in Meditation Classes Thursdays 7-9pm In a casual setting. Classes include 2 guided meditations, discussion and break for tea & cookies
 Fee \$10
 Location: Carneau United Place 11148 98th Avenue Ph 412-1006

435. Health Services
CJSR - News Director
 CJSR FM 88 is Edmonton's Campus/Community Radio Station! The News Director is responsible for CJSR's public affairs and news programming. Responsibilities include training and supervising volunteers setting the tone and standards for new programs, and promoting the news department. Requirements include excellent time management skill, proficiency in audio editing software, experience supervising volunteers, experience in media (community media preferred). Apply by email: news@cjqr.com Deadline for applications March 5
 Full information at www.cjsr.com

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 Must have own vehicle Fax 432-1102 Email: gmls@greatwest.ca

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 Do you know the John Deere Industrial Equipment dealers pay up to 30% more in hourly wages? Why not join the Brandt Tractor team at one of our 5 locations in Alberta or 21 locations across Western Canada. We are also seeking resident technicians in Edson and Hinton. Brandt has been recognized as one of Canada's top 50 equipment companies for the past 3 years. If you want a great career with a rapidly growing and dynamic company, send your resume to Brandt Tractor Ltd. Attention: Greg Davidson 10830 - 176 St., Edmonton, AB, T5S 1M2. Fax 780-489-6881; cbm@brandttractor.com

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 Are you interested in relocating to N.E. Alberta? Progressive well established dealership is looking for experienced staff in Parts and Service Admin. Contact Dan Zarowny at 1-800-522-4115 or danzarowny@zarowny.com

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BUSY AUTO SHOP requires a full-time technician. Wages commensurate with experience/skill. Straight time not flat rate. Apply with resume to J & E Motors, 4201 - 49 St. Wetaskinaw, AB, T9A 1H1. Fax 1-877-326-2274, www.phonefactory.ca

DRUMHELLER LUMBER Manager.
 The Drumheller Co-op requires a leader in the Lumber Department. If you possess estimating skills and have a solid understanding of the building industry along with a positive attitude and a passion for doing a great job, we would like to talk to you about joining our Team! We pay above industry wages, offer a positive work environment and treat our people with respect. To apply please send resume to: Drumheller Co-op, Box 6000, Drumheller, AB T0J 0Y0. Fax 403-823-5557. Email: co-op@telusplanet.net

ELECTRICIANS REQUIRED
 Apprentices, journeymen, foreman. Minimum 6 months experience \$13 - \$35/hour + medical benefits. Vancouver Calgary and Edmonton locations. Fax resume to 604-939-9379 or email elec@9399.com

EXPERIENCED Lawn/Garden mechanic required for busy Arctic Cat quad and John Deere dealership located in Stettler, Alberta. Stettler is a busy, thriving community with all amenities. Excellent salary and benefits. Please send resume to: Aftermarket Manager, Agro-Stettler, Box 1420 Stettler, AB, T0C 2L0

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FIRST TELEPHONE recovery! Switch for Free - limited time offer! call for details! Discounted! Only \$24.95 for first month + connection fee. Phone Factory Reconnect! 1-877-326-2274, www.phonefactory.ca

FIRST CHOICE COLLISION
 Red Deer, Alberta needs a manager/estimator for our car division. Earn up to \$6000/month, full benefit package available. Monday to Friday, 8 - 5. Call Brian or Dwayne 1-888-219-1317 or email: choice2@telusplanet.net

FULL-TIME BAKER required in Vermilion and Wainwright, Alberta. Experience required. Good references. Apply Email resume to: choice2@telusplanet.net 5013 - 51 Ave. Vermilion, AB T9X 1B2 Phone 780-853-5335

FULL-TIME GRAPHIC Artist
 Busy newspaper/print shop in Olds, Alberta. Experience a must. Competitive wages/benefits. Email resume to: choice2@telusplanet.net 5013 - 51 Ave. Vermilion, AB T9X 1B2 Phone 780-853-5335

GM DEALERSHIP automotive technician, Okanagan Valley. We require an organized, self-motivated technician who thrives in a fast-paced environment. Excellent wages, benefits and weather! GM experience preferred but not required. Send resume to: Walther's GM, Attention: Service Manager (Bob), via fax 250-545-5065 or email service@walthersgm.com

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 We write and record music for singers/songwriters. 300month Professional downtown studio, call Corey 902-9778 or for more info visit www.seanandshelley.com

GENERAL MOTORS Dealership seeking experienced service department staff. Murray GM in beautiful Fort St. John, BC requires the following three journeymen technicians, warranty administrator, dispatcher/booker. G.M. or dealership experience is required. Excellent compensation packages, including moving allowances and signing bonuses for qualified individuals. For complete details contact Warren MacDougall, fixed operations Manager, 416-785-8005. / Fax 1-250-785-5122. / Call 1-250-264-8740. Email: warren@murraygmbcc.com

GRANT PRODUCTION Testers required for various positions and maintenance related farm work. Wages are competitive and health benefits offered. Fax 403-748-4613 or phone 403-748-2550

GREAT OPPORTUNITY Technician required for busy Honda dealership. Top wages, high flat rate hours. Excellent management. Call Don Service Manager in confidence. High River, Alberta, 403-652-7324

GRIZZLY RIDGE Honda is looking for service technician, parts technician and sales person. Qualifications and experience necessary. Send resume to: chris@grizzlyridgehonda.ca or fax 780-849-5900

GROWING ALBERTA GM dealer 2 hours north of Edmonton now hiring additional journeyman GM technicians. Earn up to \$37.50 per hour in a very busy environment with unlimited earning potential. Moving expenses are available. Reply with resume to whitecapcomps@gmcanada.com or phone 780-849-2800. Attention: Service Manager.

HARRIS REBAR, the largest employer of union reinforced ironworkers in North America will provide paid training and employment as reinforcing ironworker apprentices in Edmonton and Fort McMurray. With Harris's branch network throughout North America, our people have the best job opportunity, best wages and best opportunities in our industry. Within a year you could be earning in excess of \$30. per hour plus benefits. Contact Pat Bichel at 780-495-5454. Email: pbichel@harrisrebar.com or fax resume to 780-986-9011

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JOURNEYMAN SERVICE Technician required at busy location. Diesel front end and AC experience would be an asset. Fax resume 1-403-949-3529 and follow up with call 1-403-949-3525. John or Marcel. Bragg Creek Husky, Bragg Creek, Alberta

KASOTA EAST CAMP is now hiring for all positions: Director, assistant director, cook, assistant cook, lifeguard, counselors. Check out our website at www.kasotaeastcamp.org.

MILLAR WESTERN'S Wheelcount Pulp Mill is seeking to hire a Process Operator. For more information, call Human Resources at 780-778-0306 or visit our website www.millar-western.com.

NORTHWEST GREETING Cards (www.nwgcards.com) seeks representatives for Calgary, Edmonton and surrounding areas. Commission position for existing giftware, floral rep. Fax/email resume: 1-800-877-7001; info@nwgcards.com

OKANAGAN RESTORATION Services Ltd. is seeking a Project Manager/Estimator for the Kelowna, BC branch. Resumes kept confidential. Email: info@okrestore.com or fax. Attention: 250-452-5814 Terry.

PARTS/SERVICE MANAGER required for busy Honda/Ranger dealership. Full benefits, salary negotiable based on experience. Fax resume to Honda Magic, Brooks, 403-362-6454.

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RANGER BOARD INC has opening for a journeyman millwright. Email resume to: Glen.Clercher@westrac.com or fax 403-461-5811

RV TECHNICIAN looking to relocate in one of Alberta's prime small cities? (83,000 population). Several technicians required immediately to service race car, snowmobile and horse trailers, containing living quarters. Company benefits, competitive wages, excellent work environment. Website: www.allandale.com. Resume: Alan Dale Industries, RR #1, Red Deer, AB, T4N 5E1. Fax 403-346-3116

SALES MANAGER and Business Manager required at DuCharme Motors Bonnyville, Alberta. Sales experience/management a must. Come join a winning Ford dealership in northern Alberta. Email: resumes@ducharme.com or phone 780-826-7430. Fax 780-826-8800. Offering signing bonus, full benefits, pension plan.

SCONA CYCLE HONDA requires the following positions: Journeyman, 3rd, 4th year motorcycle technician - Crossover from auto trade will be considered. Mature Sales Associate. Fax resume: Kathy, Scona Cycle Edmonton, 780-487-9972. Email: k2asc20-be@shaw.ca

SIDING CREWS with experience required. Busy Edmonton company hiring installers for renovation project work. Call Dymond Zye Exteriors, 780-414-8520 for details

SMILEY'S TRANSPORT requires tractor, pole and wheelbarrow drivers. Competitive wages and benefits package offered. Please fax resume to 780-778-3536, Whitecourt, Alberta

SOUTH RIDGE Ltd seeks experienced Finish Grader Operator for municipal base work operations in southern Alberta. Also seeking applications all positions on base and asphalt crews for 2007 season. Email edbm@southridge.ca. Fax 403-568-1327

SPURGE POINT PARK Association is looking for a Marina Contractor from May - September 2007. Good revenue. Includes rental of seasonal/day berth rentals, concessions booth and more. For further information contact Linda at 780-775-3805, Mondays/Wednesdays/Thursdays. Fax resume to 780-775-3810.

The Good Samaritan Society (A Lutheran Social Service Organization) is a faith-based, not-for-profit organization. We have a 55-year history providing complex care, assisted living and other specialized services and facilities in innovative and caring environments. We are committed to and constantly strive to provide a quality of care that will enable the elderly and the physically and mentally challenged to experience an optimum quality of life. In the spirit of Christian hospitality, we serve those in need or at risk regardless of race or religious belief.

We are currently inviting applications for:

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TeleCare® is an Alberta based provider of The Good Samaritan Society's not-for-profit serving western Canadians with provision of 24/7 telehealth personal emergency response services in homes or businesses, using state of the art 2-way voice communication systems.

As part of the TeleCare Emergency Response Center team you will enjoy meaningful employment serving seniors, people with disabilities or people working alone. You are a well-organized individual who pays high attention to detail (i.e. data entry), and have good multi-tasking skills. You have excellent problem solving abilities with some technical aptitude and experience with MS Office and customer database applications. Experience with a switchboard or answering service is an asset. It is essential that you are flexible to work other shifts if required.

Apply with resume by March 1, 2007 at 4:00 p.m. quoting Competition #TC.07.004 to:

The Good Samaritan Society,
Attn: Human Resources
8861 - 75 Street
Edmonton, Alberta T6C 4G8
fax: (780) 431-3795
email: careers@gss.org

A current and clear Criminal Records Check is required for all new employees. We thank all applicants for which only those selected for an interview will be contacted.

The Good Samaritan Society is an equal opportunity employer and encourages applications from all qualified individuals.

Visit our website www.gss.org for more details.

SUCCESSFUL COW-CALF Yearling Operation looking for individual with potential to oversee ranch activities. Herd health, medical aptitude, computer skills, energetic. Progressive, Medicine Hat. 1-888-778-0570, jobs@grasslands-odg.com

THE BROOKS BULLETIN, one of western Canada's largest weekly newspapers, requires a reporter/photographer. Vehicle necessary, camera provided, good salary and benefit package. Experience preferred. Resumes can be faxed to: 403-362-5080. Attention: Jamie Nasbit, editor

THE SAWIDGE INN & Conference Centre, in Jasper, Alberta is looking for an energetic and enthusiastic individual with excellent people and organizational skills to take on the role of Executive Housekeeper. Salary range \$36,000 to \$40,000. To apply and to receive more information please contact jasperjobs@sawidge.com

FREE BEER! Volunteers Needed to work at Rock and Blues events. Please call Frank at 439-7460

HEALTHY VOLUNTEERS required for research studies with the brain Neurology Research Program at the Centre for Newcomers. See 439-9677

Help SENIORS with activities at non-profit agency; cards, games. Program volunteers needed. Wednesdays, Yonne 434-4747

HELP to broadcast news weekly for a blind print press. Restricted area: edmonton@homepcanada.com, 451-8331.

HOME CARE volunteers visit, isolated neighbors, go for walks, help with errands. Call Capital Health Home Care 496-1300

JOHN HOWARD Society recruiting volunteers for Active Age Program. Flexible daytime schedule, great training, support services of domestic violence. 470-5121 john@johnhoward.org

Leisure Companions: Assist seniors with intellectual disabilities to participate in leisure activities in their homes or in the community. Flexible hours. Lily: 432-1137

Literacy tutors: Assist adults with developmental/physical disabilities to learn basic reading & writing skills. Flexible hours. Training provided. Lily: 432-1137

Little Bills Therapeutic Riding: Volunteers needed to assist riders with disabilities. Centre location. We will train. Call 476-1233

Living Positive, supports people living with HIV. Needs Volunteers for programs and fundraisers. 486-5786, e-mail info@edlivingpositive.ca

Mentors for children/youth: Act as a positive role model to children 10-19 years old. Group calls on weekends. Lily 432-1137

Performers/servers/both displays needed for Green House Party on St. Paddy's Day. Give your support and get connected! 780-477-2540

VOLUNTEER TUTORS needed who need this? Many can't become a tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

Volunteers Needed Assist new immigrants on a first time shopping trip for essentials. Mornings, weekdays 424-3545. Ask 249

Volunteers Needed! for sample clerical and non-solicitation phone calls. Downtown. Flexible schedule. 2-9 hours/week. Call 424-3545

Volunteers Needed to assist new immigrants on a first time shopping trip for essentials. Mornings, weekdays. Call 424-3545 ask 249

Volunteers Needed! to assist newcomers with completing their 2006 tax returns. Saturday mornings beginning in March '07. Training provided: Call 424-3545 ask 249

Volunteers Needed to assist newcomers with pronunciation and grammar in a conversation circle setting. Various library locations. Weekday Mon, aft., evn. Sat. aft. Call 424-3545 ask 249

Volunteers Needed to assist newcomers with completing their 2006 tax returns. Saturday mornings beginning in March '07. Training provided: Call 424-3545 ask 249

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ELECTRIC BASSIST available for in and out of town work. **Call Rick: loka@xanadnet.com**

Experienced singing/songwriter/guitarist looking for band. Rock or blues experience necessary! **908-6946 or 701-4951**

Guitarist seeking to join band. Lyndy R. Scott, 26, B.S. in Music Education. **780-908-1933** or **lyndyscott@hotmail.com**

Guitarist/Vocalist looking for dedicated like minded musicians to start/band. **Call 237-9367** **roosevayce@hotmail.com**

Lead guitarist, versatile. CD credits include March, For music teachers & background. **Call 237-9367** **roosevayce@hotmail.com**

Harist for weddings, choir, bands, bougie, dinnering room. Mature, very experienced, excellent references. **Call 237-9367** **roosevayce@hotmail.com**

Professional musician, excellent references for gigist. **Call 237-9367** **roosevayce@hotmail.com**

Musician looking for bassist & singer. **Call 237-9367** **roosevayce@hotmail.com**

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Musician looking for bassist & singer. **Call 237-9367** **roosevayce@hotmail.com**

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Hard hitting drummer wanted for diverse original rock band. Serious inquiries only. **Call 634-2852**

Hard rock band Brokenman looking for insane lead guitarist. Serious only/drug free/recording & road ready. **54-2304 Brokenman@telus.net**

Lady & A Mama Rapper needs backup singer for coming cd. **Call 479-0778**

Metal Band Seeks Bassist. Experience and gear a must. Original songs recorded. Serious inquiries only. **633-6459**

Musicians Open Stage & Social Club looking for members. Large, nice studio with stage, big screen TV etc. **Call Scott 959-4513**

MUSICIANS WANTED for Black Gold Community Big Band, Leduc. **Call Richard 929-9834 or 929-9834** or email **blackgoldband@shaw.ca**

Need money for recording? \$200 to \$10,000 Grant/Loan available for demos and production recordings. Registration deadline February 15. **Crystal Sound Recording Studio 447-3462**

Needed: female vocalist with unique voice. Send demo cd and picture to Champion Entertainment, Box 755, Armstrong, B.C. **VOE 180**

Percussionist (djembe, cabasa) needed for new alternative folk group. Serious inquiries only. **Will 919-8330**

Pop country band The Wild Mustangs, covers original/lead guitarists. Holding auditions. **Commit 110%, Call 447-2287**

Prog/rock/heavy band seeks drummer. Inquiries include the Who/Thriller/Refused. Must have clean, 24 hour access. **Call Brad 430-1552**

R&B/Motown band seeking percussionist. Harmony vocals an asset. **Contact Danny 909-5160** **www.chamofools.ca**

R&B/Motown band seeks female harmony singer. **Contact Danny 909-5160** **www.chamofools.ca**

Reliable Drummer wanted for established pit rock band. **Call Bob 919-6272**

Required female vocalist with unique voice. Send demo cd to Champion Entertainment, Box 755, Armstrong, B.C. **VOE 180**

Rock singer wanted. **Call Justin 905-9084**

Rockably rhythmic section looking for lead guitarist and/or singer for new project. **Call John 430-1552** **johncharlesdew@hotmail.com** or **jefflucks@hotmail.com**

Seeking for level career minded bass player for original No. 30. **Back up vocals preferred.** **Call 938-4768**

Singer wanted for the Deadtime Queens. **Ben Scott, Freddy Mercury, David Johansen, my my my Good Hair & Good Life.** **Call Rick 489-7194**

Singer wanted for unique band with diversity. Wide vocal range. **Call 278-6201**

Swing musician, 55, seeks to form couple/duo. **Call 701-3979**

The Wild Mustangs holding auditions for keyboardists and fiddlers. **Call 447-2287** **2287-2287** **Mon-Sat**

Very experienced rock band seeks guitarist/vocalist. Must have 15+ years experience/own transportation/gear. **Bob 456-7412 or 918-93-4966**

Vocalist/performer artist looking for musicians to start new project. Must be dedicated. **Call John 430-1552**

Vox/Bass seek Guitar/Drums for new original rock project. **Call 938-4768**

Wanted: mature bassist for country rock/noise acts. **Syd 910-0180** **Nel 922-4999**

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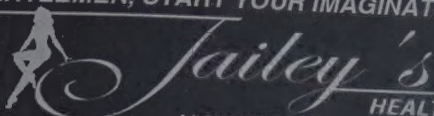
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Premature ejaculation—or, if you prefer, rapid ejaculation, early ejaculation or the Latin ejaculatio praecox—is their latest target.

Thinking of your grandma or slathering some cheap, sensation-numbing cream on your penis clearly wasn't cutting it.

Bring on the drugs!
Enter TEMPE, topical eutectic mixture for premature ejaculation. Makes you wanna do

it just saying it, doesn't it?

Not yet available on the market, the lab coats are all a flutter about a report in this month's *British Journal of Urology* on the Phase 2 trial of TEMPE, a prescription spray guys can spritz on their dick 15 minutes before sex to make him last, according to earlier trials, a whole 2.4 times longer. Which sounds impressive, until you find out that the guys in the study were lasting under

MY MESSY BEDROOM

JOSEY VOGELS

a minute in the first place.

A numb penis, burning during intercourse and erectile dysfunction—some of the side effects experienced by men in the study—seems like a high price to pay for an extra minute-and-a-half of hump hump.

TOO NUMB TO...

Oddly enough, despite all the excitement, the spray—which is a mixture of the anesthetics lidocaine and prilocaine—doesn't sound all that different in concept from the numbing creams we've already seen on the market, and that work by reducing sensation in the penis. I don't have a penis, but I can't imagine trying to enhance my sexual experience by numbing my vagina.

Dapoxetine (a milder form of antidepressant) had high hopes of becoming the first drug approved to treat premature ejaculation until the FDA put the kibosh on it late last year. Just as well. While it was labeled "safe" by scientists, side effects included nausea, headaches, and diarrhea (all of which would most certainly put you off orgasm). And, again, all this for an extra two to three minutes of the old in and out.

Crazy.

But not really, I suppose. It's no surprise that drug companies would be clamouring to tap into the potential gazillions to be made off of the estimated close to 30 per cent of men who apparently suffer from premature ejaculation. Considering erectile dysfunction only affects about 10 per cent of the male population, Viagra profits look like pocket

change compared to the money PE drugs stand to pull in.

But, like Viagra, this approach to "fixing" sexual problems makes me nuts.

LOUSY SEX AT ALL COSTS

If we can just get him hard and make him last, sex will be good. And the very term "premature ejaculation" or "coming too soon" implies that there is some ideal amount of time to last. Or that you have to last.

News bulletin. Most women don't care through penetration! Frankly, I'd prefer plenty of warm-up followed by a quick dip of his stick when they're really getting clipping along. Or, how about switching it up? Nothing says, "come he's got to stay there. A few reum visits in between lots of other fun stuff beats a three-hour cervix pounding, as far as I'm concerned. But maybe that's just me.

As for guys, don't your knees get sore? And besides, as Come As You Are shop co-owner Cory Silverberg wrote in a recent about.com article about TEMPE, "the spray did nothing to improve sexual satisfaction among study participants."

"Which raises an interesting question," writes Silverberg. "If you're having lousy sex, do you care if it only lasts a minute or two? Should we prolonging intercourse at any cost? The bigger question, of course, is whether men should be asked to sacrifice sexual sensation, and arguably sexual satisfaction, in order to maintain an arbitrary and normative behavior; in this case the idea that 'real sex' is penis-vaginal intercourse."

And so what if they shit themselves a little while doing it.

If lasting longer is an issue for you, check out some of Silverberg's non-medical solutions: <http://sexuality.about.com/od/erectilemyresponse/h/controlprematur.htm>

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Happy endings

Kinky lovers set for life

HEY, EVERYBODY: BY NOW YOU'VE NO DOUBT heard the news that America's favorite mystical-melty-snorling, male-escort-blowing mystical Christian pastor is cured! While 99.9 per cent of wannabe ex-gays struggle to overcome their homosexuality for decades, Ted Haggard was pronounced "completely heterosexual" after just 21 days of counseling! Don't you just love a happy ending?

I'd love to devote a whole column to Haggard—there's just so much to process. For instance, according to the ministers overseeing Haggard's treatment, Ted was able to "discover" his complete heterosexuality so quickly because his homosexual activity was never "constant." By that standard I've been completely heterosexual since, gee, about 10 minutes after 2:00 this morning.

Yippeee! I'm completely heterosexual, too! And as everyone knows, once you're completely heterosexual all your troubles are over. Just ask San Francisco mayor Gavin Newsom.

But that's all the space I can waste on that far-fetched foggy. Because it's Valentine's Day—or it just was, depending on when you're reading this—and to counter the aggression that fetishes and impulsive pickups always lead to conflict and catastrophe, I asked vanilla types contentedly partnered with kinky motherfuckers and vice versa, along with anyone who ever took a chance on an anonymous piece of ass and wound up marrying it, to send me their happy-endings stories. In honor of Ted Haggard, this week's happy endings are completely heterosexual. Happy Valentine's Day.

I met an awesome guy by taking a chance and asking a complete stranger for his phone number. After three weeks of dating Mr. Perfect, we had the sex conversation. We've always been GGG, but I had limits: no sex, poop, blood, kids, or animals. Then I told out Mr. Perfect likes to pee his pants and wanted me to do it with him. I gave it some thought, decided it was harmless, and that I was willing to try it. It's taken some getting used to, but I'm actually starting to enjoy peeing my pants. More importantly, I got off on the fact that he gets off on it so much. It's been seven months and we are still completely retarded for each other.

Pee Is Sorta Sexy

With a straight male crossdressing sissy and even though it was one of the hardest things I've ever done, I told my wife about before we had a lot invested in the relationship. We've been together five years and I never imagined being this happy. I brag about our life at sweatshopissy.wordpress.com.

Sweat Shop Sissy

was a stripper who spent an awful lot of time trying to make the other girls understand that the man of their dreams was NOT going to be tucking dollar bills into

Savage Love

DAN SAVAGE

their G-strings at the club. Then one night I was on stage, boobs in the breeze, when this guy walked in. I froze. When I recovered enough to finish my set, I went and bought the guy a drink. Wow, he was actually nice—and smart and funny! And hot! He bought a VIP dance and I actually came just dancing for him. I refused to go out with him out of sheer terror of the chemistry, but he hung in there—despite his friends telling him the girl of his dreams was NOT hanging upside down topless from a brass pole! We went on our first date two months later, much to the amusement of my cohorts, who took great glee in taunting me. We married two years later. Our sixth wedding anniversary was in January.

Long Odds Paid Off

I was on the anal-sex channel on IRC, telling everyone about the webcam I had set up at work to watch over the crack alley across the street. This woman immediately messaged me and asked, "You work at —, don't you? I used to work there, too! I know that crack alley!"

She invited me out to a bar across the street and we started dating shortly after that. Well, it turned out that not only was she into anal sex, but pegging as well. We've been the very model of what it means to be GGG. I introduced her to BDSM; she introduced me to group sex. We've been married for three years now and had our first kid on December 3.

We Owe It All To Crack Alley

This is the true confession of a vanilla girl (VG) who took a chance on a kinky boy (KB).

I was a shy, 18-year-old virgin. KB was wise enough to let out his kinky side a little at a time, starting with new positions. (I actually thought missionary was the only physically possible way to have sex.) Over three years, he revealed a laundry list of kinks: BDSM, swinging, anal, earning money by homosexual favors, and three- (or more) ways. Each revelation left me wondering what I was getting into, but I always jumped in and never had any regrets. We eventually got married over the protests of everyone we knew.

Seventeen years later, we are proud parents and still very much in love. While writing this, I asked KB why he took a chance on a VG. I had always assumed he

enjoyed corrupting my innocence. But he said that I was a steady force in his wild life, and that he would have died young doing something too risky if he didn't find a way to settle down. Call me crazy, but I find his answer romantic.

Vanilla Girl Loves Kinky Boy

I'm a girl in my mid-20s. Over the course of a few years, I've succeeded in turning a thoroughly vanilla guy into a spankophile who's happy to tie me up, crap me, pull my hair, and order me around. He's not a real sadist, he says, but it turns him on to see

me so turned on. What a sweetheart! We've even seen a couple of professional mistresses together so that he could learn a few tricks. Yum. And my last two presents from him were a paddle and an engagement ring.

Ode To Kink

I'm a mostly het white boy, she was a fundamentalist Christian. When we first met, she was still "no sex till marriage" and trying to save me. Maybe it was the repression of her upbringing, but damn that girl was willing! We tried role-play, toys in abundance, cock rings, hardcore porn, ATM, sex in public. We even did a couple of group scenes. I loved sitting next to her in church singing the praises of Jesus after a wild Saturday night.

The happy ending? Five years on, she's

happily married to a nice Christian boy with a kid on the way, and we're still friends.

Happy Christian Corrupter

Okay, those were the straight happy endings—the ones I could fit in the column. There are tons more at www.thestranger.com/savage/heterochap-pendings. In next week's Savage Love, shitloads of completely queer happy endings, also in honour of Ted Haggard.

A new Savage Love podcast is available for download every Tuesday at www.thestranger.com/savage.

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